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Michaelmas Term begins Monday, September 27. Entrance Examination therefor, Thursday, September 23, at 10.
Chamber Concert, at St. James's Hall, Thursday, July 22, at 3.
Distribution of Prizes, at St. James's Hall, Friday, July 23, at 3.
Prospectus, Entry Forms, and all information may be obtained from the Secretary. F. W. RENAULT, Secretary.

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Orchestral Concert by the Pupils at the College, Friday, July 23.
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The F.R.C.O. Examinations take place during the week commencing on July 12. The A.R.C.O. Examinations will be held during the week commencing July 19. Full particulars on application.

The Annual General Meeting takes place on July 27.

The solo playing tests for the Fellowship Examination in July will be:—Choral Vorspiel, "Christ unser Herr zum Jordan kam," Bach (Peters, Novello and Co.); Fugue on the name of Bach, No. 4, Schumann (No. 248. Original Compositions for the Organ. Novello and Co.); and "Variations on a Theme by Beethoven," Op. 45, Merkel (Forberg, Leipzig; Novello and Co.).

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Members desiring practice on the College Organ may obtain particulars on application.

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CHESTER

TRIENNIAL MUSICAL FESTIVAL, 1897.

LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 21: NATIONAL ANTHEM; ZADOK THE PRIEST (Handel); FESTIVAL TE DEUM (Sullivan); CREATION, Part I. (Haydn); SYMPHONIE PATHÉTIQUE (Tchaikowsky); MESSE SOLENNELLE (Gounod). WEDNESDAY EVENING: JOURNEY TO EMMAUS (Jensen); JUDAS MACCABEUS (Handel). THURSDAY MORNING, July 22: STABAT MATER (Dvorák); HYMN OF PRAISE (Mendelssohn). FRIDAY MORNING, July 23: Double Symphony, THE EARTHLY AND THE DIVINE (Spohr); MASS IN E FLAT (Schubert); Overture, SAUL (Granville Bantock); and Love-Cantata, RESURGAM (Joseph C. Bridge); Introduction and Feast from PARSIFAL (Wagner). FRIDAY EVENING: ELIJAH (Mendelssohn).

In the Music Hall.—THURSDAY EVENING: GRAND MISCELLANEOUS CONCERT.

Principal Vocalists:

Miss ANNA WILLIAMS.	Miss ESTHER PALLISER.
Miss GIULIA RAVOGLI.	Miss HILDA FOSTER.
Mr. EDWARD LLOYD.	Miss MURIEL FOSTER.
Mr. WATKIN MILLS.	Mr. HIRWEN JONES.
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Next Local Theoretical Examination, July 7, 1897. Local Practical Examinations are now being held at the various Centres.

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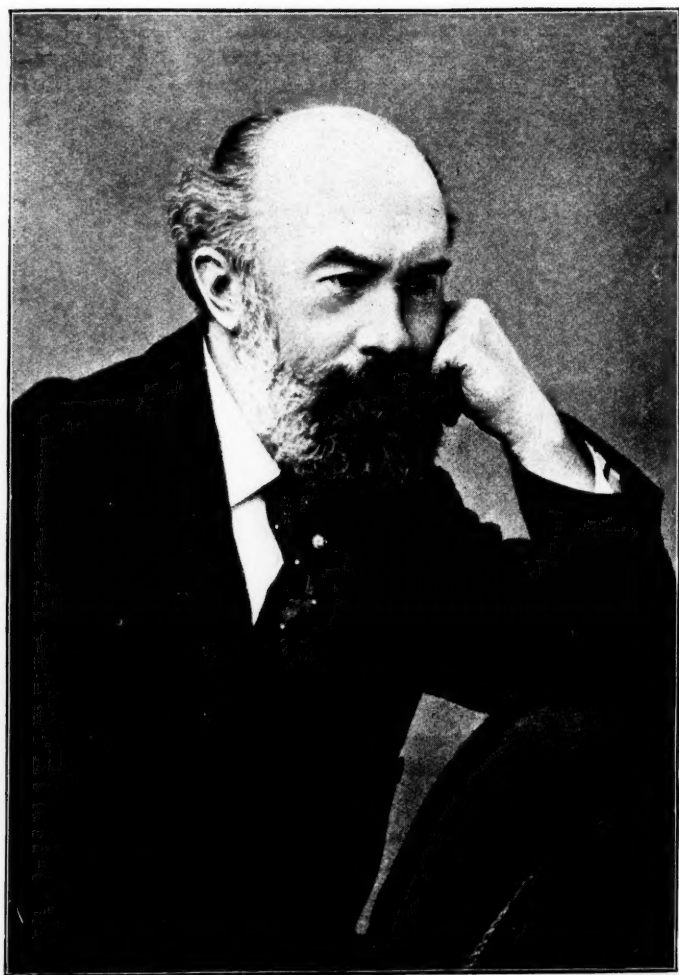
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1897.

SIR GEORGE CLEMENT MARTIN.

MOST heartily do we congratulate Sir George Martin upon the well deserved honour Her Majesty the Queen has been graciously pleased to bestow upon him. The following account of Sir George's career, which was written before he received his knighthood, will now perhaps be read with additional interest.

In a sylvan spot situated in the heart of the great city is the official residence of the organist of St. Paul's Cathedral. Here, in the quiet repose of his study, we are face to face with a man whose life has been one of set purpose, high ideals, and indomitable perseverance, yet characterised throughout with a charming modesty which is becoming all too rare in these bustling times. It is but a few days before the great Jubilee celebration, in which the St. Paul's organist is to play so important a part; yet Dr. Martin narrates his life's story in a perfectly calm and collected manner and absolutely free from affectation. As he relates one incident after another, we cannot fail to be impressed with the thought that his career furnishes a splendid example of "something attempted, something done . . ." and provides a powerful incentive to many an obscure young fellow to be up and doing and to make the most of his opportunities, in the full knowledge that steady, persevering work will, in due time, bring its sure reward.

George Clement Martin was born on September 11, 1844, at Lambourn, Berkshire, an out-of-the-way village which is only now getting its railway station. He cannot boast of a musical pedigree, except that his father sang tenor in the village choir. Curiously enough, he was not a musical boy, though he recalls certain thrills in his childhood, probably when the village church ophicleide, with its huge keys, gave a special *sforzando*; but he did not sing in the choir. As a matter of fact, he was sixteen years of age before he could play a note. His musical awakening arose in this way. There was a fine Willis organ in the large Parish Church. A certain guest of the Squire's—Sir Herbert Oakeley by name—played some of Bach's fugues on the organ, which so affected and unsettled the boy that music henceforth became the longing of his life. Bach kindled in that young mind the spark which to-day shines as a bright light

in our Metropolitan Cathedral. Young Martin immediately set to work, diligently teaching himself. In three months' time "an accident," he calls it—but is there not a "Divinity that shapes our ends, rough hew them how we will"?—happened one evening at the Parish Church in the non-appearance of the regular organist. The boy offered to play, and did so, with the result that it was thought that he might take one evening a week. He then took a course of twelve organ lessons from Mr. J. Pearson, who is still living, a pupil of Sir George Elvey's. The first music that young Martin heard outside his native village was at St. George's Chapel, Windsor, when he was struck by the way in which Sir George Elvey played Haydn's "Representation of Chaos." By "a stroke of luck," according to Dr. Martin, a curate fresh from Oxford recommended to the young organist a teacher in the person of Sir John (then Dr.) Stainer, at that time organist at Magdalen College, Oxford. There is almost a tremor in Dr. Martin's voice as he recalls Stainer's unceasing kindness to him. He treated him more as a friend than as a pupil, and—is it not quite characteristic of Sir John's kind-heartedness?—took the greatest interest in the Lambourn boy. Oxford is twenty-two miles from Lambourn, and thither young Martin went on horseback to receive his lessons. He would often get to Magdalen in time for the ten o'clock morning service, and would return home none the worse for his forty-four miles in the saddle. (Bicycles were not then invented.) His lessons with Sir John Stainer were in composition, but one day the Magdalen organist asked him to play the organ, and by way of encouragement, said: "Any fool can walk into the church and criticise your playing who could not pass judgment on your writing." The result was that organ lessons were added to those in composition.

Although Lambourn was "far from the madding crowd," yet its musical atmosphere was well above zero. There was a choral society, conducted by Dr. Martin, who had in the meantime become organist of the Parish Church. Such works as "The Last Judgment," "May Queen," "May Day" were duly performed with orchestral accompaniment, additional help in the band being obtained from Oxford. Sterndale Bennett's "Woman of Samaria" was given at Lambourn six weeks after its first London performance. Young Martin came to hear the work at St. James's Hall, and having waited in London till the copies were ready, took them home himself. So enterprising was the zealous conductor that Sullivan's "Prodigal Son" was actually given at Lambourn for the first time after its initial performance at the Worcester Festival. There was also a brass band in the village, and young Martin used regularly to attend the practices. He became familiar with

the fingering of the various instruments, and arranged the music for the players, besides filling up any gap as a performer, which proved to be of immense benefit to him in after life when he wrote his well-known services with accompaniments for military bands. In 1869 Dr. Martin took his Mus. Bac. degree at Oxford. His "exercise" needed only to be written for voices and strings, but he scored it for full orchestra, and his willing workers, the Lambourn singers, went to Oxford to sing the "exercise," according to the then requirements, proud to do honour to their distinguished fellow villager. However, Lambourn was not destined to keep so promising a musician.

It happened that a chaplain of the Duke of Buccleuch was staying at Hungerford, who, having heard of "Mr. G. C. Martin, Mus. Bac., Oxon.," reported to His Grace the attainments of the Lambourn organist. Dr. Martin was asked to play before the Duke at St. Peter's, Cranley Gardens (Sir Arthur Sullivan being at that time organist of the church), with the result that he was appointed private organist at Dalkeith Palace. Here he found a daily cathedral service for which he had had no experience—not even as a chorister boy. He doubtless found it a severe task to play "Gibbons in F" in the key of G from an old score copy with soprano clef, but the natural perseverance of the man overcame all such obstacles. During a part of the time he was also organist at St. Peter's Episcopal Church, Edinburgh.

Dr. Martin was "extremely happy" at Dalkeith, and quite expected to end his days there. But one day (in 1873) he received a telegram from his old Oxford master to say that he (Stainer) had been appointed organist of St. Paul's Cathedral. A year later an invitation came to him from Sir John Stainer to come to London as "Master of Song" at St. Paul's Cathedral. This he accepted; thus his first work in London was not as an organist, but to train the St. Paul's boys. However, he occasionally played at the services, and a year later, his chief unfortunately having met with an accident, the Dean and Chapter appointed the "Master of Song" to be acting organist during Sir John Stainer's enforced absence. A gratifying and well-merited acknowledgment of those services came in a "Minute" from the Chapter. On the death of George Cooper, in 1876, Dr. Martin was appointed sub-organist of the Cathedral, and for a short time (in 1883) he was professor of the organ at the Royal College of Music, which appointment he resigned in order to devote all his time and energies to the Cathedral. When Sir John Stainer resigned the organistship of St. Paul's in 1888, it was in the natural order of things that Dr. Martin—who received his doctor's degree from the Archbishop of Canterbury in 1883—should succeed to this important and responsible post.

To succeed so eminent, so genial, and so greatly beloved a man as Sir John Stainer needed some courage; but, as all the world knows, Dr. Martin has discharged his duties with conspicuous ability, deserving of the highest praise.

Unlike many young aspirants, Dr. Martin did not rush into print. He waited till he thought he had something to say that was worth saying. The result has fully justified this self-restraint. His published compositions are almost entirely for the Church. Some of the many services by which he is widely known were composed for great festivals held at St. Paul's, and therefore they are scored for orchestra. The Evening Service in B flat is written for military band accompaniment; the short festival setting in G, as well as his anthem "Rejoice in the Lord," have parts for cornets and trombones. We believe Dr. Martin is the first composer to use military instruments on a large scale as an integral and component part of the accompaniments to church music. In this connection it is interesting to recall the village brass band of his Lambourn days, the practical experience of which, Dr. Martin readily admits, has proved to be of invaluable service to him in scoring for the wind instrument orchestra. To the above works having military band accompaniments must now be added the "Short Festival Te Deum (in A) and Antiphon," expressly composed for performance at the Commemoration Service held on the steps of St. Paul's Cathedral on the Diamond Jubilee day, to which we refer elsewhere. We must not forget to add that Dr. Martin has composed at least a dozen anthems, a set of easy Offertory Sentences, also songs and part-songs, amongst the last-named being the charming lullaby "Sleep, darling, sleep," originally composed, as Dr. Martin tells us, for his chorister boys at St. Paul's, and which we trust may soon be published in its original form as well as in the present four-part arrangement.

Dr. Martin's church music is characterised by an impressive earnestness, having an undercurrent of deep religious feeling, which is crowned with a dignified form of expression. He would abhor anything trivial, or any attempt at mere effect at the expense of devotional utterance. The latest, and, we may say, the grandest embodiment of those high principles which underlie Dr. Martin's sacred music is to be found in his recent Communion Service in A, which he has specially scored for full orchestra for the Thanksgiving Service at St. Paul's on the sixtieth anniversary of Her Majesty's Accession. This work is the fruit of Dr. Martin's ripest experience. Modern in treatment, deep in expression, and rich in devotional fervour, we venture to think that this Communion Service marks a new era in English church music.

Long may Sir George Martin be spared to still further enrich our noble heritage of English church song, to enjoy his newly acquired honour and the esteem and regard in which he is so highly and deservedly held.

VICTORIAN MUSIC.

OPERA.—II.

LAST month I sought to convey some idea of the condition of opera in this country when the Queen's reign began, and also of the events which were then happening in connection with the lyric stage. I ended by saying that, as the survey began with disappointment, with disappointment must it continue. "In no branch of art have we so little progressed during sixty years as in lyric drama." The quoted words are my present text, upon which I intend to discourse in general terms, not having the heart for details which are associated with so much that is humiliating, unedifying, and even inartistic.

If I refer, in the first instance, to foreign opera, it must be understood that I employ a convenient term. The reader scarcely needs to be told that foreign opera includes French and German, as well as Italian, and that occasionally other nationalities contribute to swell its repertory. Save when necessary to distinguish among these various branches, I shall describe them in the mass by a name which, while lumping together diverse and, in certain cases, opposite schools, here best serves a necessary purpose. How then stands it with foreign opera now as compared with sixty years ago? We have already learned from contemporary sources what was doing then; we see with our own eyes what is doing now, and each of us can make the comparison for himself. I presume to do so only in an individual capacity, and as one among many who are at least equally qualified. The popularity of foreign opera—has it increased since the accession of Queen Victoria? Some may object to this question and declare that it never was popular in any true sense of the word. I willingly make the necessary alteration, and ask whether foreign opera is any nearer popularity at present than in past days. What are the signs of growing favour in connection with art? Manifestly, wider practice and increased support. Judged by the test so furnished, foreign opera is in a worse condition now than in 1837, for, albeit we have greater taste, far larger means of gratifying it, and infinitely improved culture, the lyric style is practically non-existent in our great provincial cities—many of which are more populous and wealthy than the capitals of some European States, while in the mighty Metropolis, the "capital of the world," as we sometimes proudly call it, a single theatre is open for opera during ten or twelve weeks in the year, even that much being possible simply because

a certain number of fashionable persons desire it, mainly for social reasons. If these fashionables were to change their minds then would England be without foreign opera at all, save for the Carl Rosa Company, and their English versions of alien works. Humiliating? Of course it is, and I, for one, always avoid the subject of opera in presence of the "intelligent foreigner," not wishing to puzzle him with a state of things he cannot possibly understand; nor desirous, on my own part, of blushing for my country more often than, under the circumstances, is unavoidable. It may be said that there are signs of progress in the support given to Wagnerian opera of the latest type. Let no one be deceived. We are only passing through a phase familiar to us who can look back a long way. Wagnerian opera is the latest striking novelty of its kind, and the small minority who really care for the lyric stage are only acting towards it as their predecessors acted in relation to the operas of Rossini, Weber, Meyerbeer, Bellini and Donizetti (bracketted), and Verdi. It is the old story: one cometh and another goeth; he must increase, and I must decrease. I remember how the ascendancy of Verdi—strenuous, passionate, nerve-compelling—struck hard at the softer art of the composers of "La Sonnambula" and "Lucia," and how the ruddy glare of his light paled their ineffectual fires. Let us therefore not build too heavily upon the foundation of Wagner. It may cave in, like the rest, when, as I suppose must happen some time, another composer arises to carry on the tradition. Truly, when we consider that a good thing in art remains always good to the artistic, the fluctuations just pointed out are themselves signs of weakness, as in the very nature of the case must be all indications of the dominance of fashion in a region where nothing essential can change—where that which is fundamentally good and true in one age remains good and true throughout all after time. We do not reject the thoughts of Spenser or Shakespeare because they are clothed in antique verbal garments, neither—though I claim no completeness for the analogy—should we discard the music of past masters with contemptuous references to "powder and peruke"—as though conclusive reasons could be conveyed by epithet.

I have sometimes tried to place myself at the standpoint of those inveterate and astonishing optimists who say, and apparently believe, that nothing is wanting to a demonstration of operatic life but energetic and wise managers. Only open the theatres to lyric drama and we shall see what we shall see. I am no pessimist, hindered by natural disqualifications from reaching the standpoint in question, but, sooth to say, I have never been able to get there. I enquire of the managerial mind, and it answers me with stipulations for guarantees. It takes down and lays before me the operatic

wreck chart—a document studded with the fatal crosses which mark disaster and submergence. "Insure my craft," says the managerial mind, "and I will try my luck in those dangerous waters; not otherwise." Of course he will. Managers are not, like British farmers, blind to "openings." There are no shrewder men, and their distrust of opera is the most convincing proof that nothing is to be gained by it. The only grand lyric stage in London at the present moment is run by a syndicate of wealthy and fashionable people, who, for some reason or other, find the exercise gratifying to their feelings. And so we may dismiss foreign opera.

Is it better with opera of home growth—a branch which occasionally, during the Victorian reign, has put forth buds, and, at rare intervals, has struggled into bloom? Alas, no! Sixty years ago English opera kept house with drama, and received its own special friends twice a week or so. Where does it dwell now? Has it a home at all? We know that it is like Noah's first dove in finding no place for the sole of its foot, and unlike in that there is no ark to which it can return. Its friends forsake it. Composers prefer an alliance with the comic muse; publishers and managers shake their heads and shut their doors, and the public are indifferent. Never, perhaps, was the fortune of English opera so low as now. It has contrived to keep above the vanishing point during the Queen's reign, and once, as men of middle age remember, it rose to the occupancy of Covent Garden season after season. But the lease ran out and there was no renewal. At the present moment English opera resembles letter H. in *Punch's* cockney advertisement. Nobody wants it. Asked to give a reason for all this, one's first impulse is to say that our librettists cannot provide "books," and, if they could, our composers are incompetent to furnish successful music. The charge against librettists may be true, in part, but that against the composers is nonsense, sheer and fatuous. To say that the leading British musicians—I mention no names—are unable to set worthy music to a good book is absurd; but they have scarce any encouragement, or the younger among them only find it in the radiant visions of youth—visions the worth of which their elders know too well. Richly endowed or poverty-stricken, composers can do nothing in the face of public indifference, and of the general impression, oftener acted upon than acknowledged, that operas can be written only by foreign musicians. So it comes about that over the whole field of lyric drama, as seen in this country, we find evidence of decadence steadily progressing, notwithstanding the fact that the press is never weary of proclaiming the importance of opera, of discussing its theory and practice, and gossiping about its artists.

Now, even more than in the earlier decades of the Queen's reign, is it evident that the favour

of the scanty numbers who take interest in opera is shown less to a form of art than to artists who have the ability to please. There may be some reason in this, seeing how comparatively few and, therefore, relatively more valuable are the great performers of the present compared with those of the past. Can anyone read the long roll of famous names in the operatic annals of the "thirties" and the "forties" without envy? A manager could then spare two or three "stars" on occasions of illness or obstinacy, and they were scarcely missed from the constellation. Now, if a favourite tenor is sick, the whole establishment goes out of gear, and stop-gap performances are given to a half-empty house. What wonder is it that the public wait upon Mr. Jean de Reszke as upon a demi-god? And yet the press has been preaching the virtue of an *ensemble*, and writing down the star system for twenty years or more. The press might as well rail at the precession of the equinoxes.

I must ask the thoughtful reader to note that in describing the present state of things I am not dealing with a new or passing phase, but rather with that which is permanent, within the range of limited fluctuations. This is the worst feature of the case. However dark the actual condition, if we could look back upon a brighter time wherein opera, supported by the nation at large, flourished abundantly, there would be ground for hope that as in the past so might it be again. We have no such retrospect. Foreign opera, ever since its introduction in the last century, has been kept alive by the fashionable and wealthy as a social institution, while English opera, not so helped, and being in a sense actually dead, only visits us now and then as a "spook." Where is the promise of better things? With every desire to proclaim its existence, I see none, and I look vainly for some evidence which shall warrant me in crying: "Lo, here!" or "Lo, there!"

Humanity becomes so accustomed to its surroundings, growing into them, so to speak, that it often resents hearing them described as scarcely a legitimate subject of pride. But, in the present case, are not the facts as I have put them? Is it true or untrue that, while in every other art immense strides have been made during the last sixty years, and while other forms of music have progressed in wonderful degree, opera, as an institution, has made no advance whatever. I am not discussing internal changes, or whether Wagnerian music-drama or the works of Bellini be the better. That is another matter. But, as it seems to me, there is no room for diverse opinions within the scope of the question actually put. What is to be done? Have we ground for hoping that, should the Queen's reign endure another ten years, the lyric stage will in her time be placed upon a better footing? This is a far-reaching query, and would take the investigator along lines of thought which

might at first seem to run in wrong directions. It would force him to consider the existence of national tendencies in art, the influence of tradition, of historical events, and of the rivalry of arts, even the rivalry of forms of the same art. *Ex uno disce omnes* does not apply in this case. We cannot reason from the individual to the mass, but must reach the mass through general principles and comprehensive observation, including the entire field of the past.

There may be surprises in the womb of the future, and certainly it is not impossible for the people of this country to show as much appreciation of grand opera as they have long manifested towards the opera called comic. But we must not forget that the two things are very different. Comic opera has its jests and its jokes, its quips and conceits, its puns and verbal points, which have nothing to do with art, yet in conjunction with bright spectacle and pretty faces form the chief attraction. Grand opera wields no such easy power over the multitude, and, on its musical side, appears to be losing the charm of measured vocal melody which all can understand and enjoy. This change may represent an advance in art, and, controlled by the genius of the man to whom it is most owing, may lead to no obvious depreciation of such popularity as the grand lyric stage enjoys amongst us. But a few commanding works do not make a repertory, and when the music-dramas of Wagner have worn out their novelty by use, and the older schools have disappeared under the storm of abuse let loose upon them by advocates of the new, how will opera stand? Shall we have the defects of Wagner, without his merits, from the imitators who follow on the trail of a great man? or will another great man arise to set another fashion and be in turn imitated? In either case there is little hope for opera in England in point of really national support. Permanent and popular changes can only have their origin among the masses of the people, as a conviction of their necessity arises and spreads. Exotic example can do little good. They may become a fashion, and fashion passeth away. There is nothing to be done but wait patiently for developments. Apparently the waiting will be long, since, if there be one thing in art as to which the English people seem indifferent it is grand opera. Among all their clamorous voices none is heard demanding a lyric stage which shall be English and worthy of the name.

JOSEPH BENNETT.

FROM MY STUDY.

PERSONAL memoirs and books of reminiscences are an excellent field for literary gleaners, and I have lately diverted myself by going a-leasing among those of older date than the many which have recently sprung up. Before me now lies the "Memoirs and Recollections

of the late Abraham Raimbach, Esq., Engraver," edited by M. T. S. Raimbach, M.A., and privately issued in 1843. The name of this engraver, and some of his work, are probably known to the general reader, but it is more to the purpose at this moment that his autobiography contains references to a number of famous musical people. First on the list is Stephen Storace, of whom, says Raimbach, "I had opportunities of seeing a good deal." He adds the following gossip:

"Stephen Storace was the son of an Italian, born in London, and brother to the eminent singer of the Opera House and Drury Lane Theatre, Signora Storace. . . . He died at the age of thirty-three, with a reputation already well established. The music of 'Mahmoud' and of the 'Iron Chest' (the rehearsal of which latter he attended during his last illness, wrapped up in flannel, and carried on the stage in a sedan) was afterwards published by subscription. I lent and *lost* my copy, presented to me by the widow. Storace in person was of a tall and handsome figure, but his face had suffered considerably from small-pox. His intellectual qualities were by no means confined to his knowledge of music. He was distinguished for acuteness of observation and soundness of judgment. His wit, keenness of perception, and ready fluency of remark rendered him admirable in familiar conversation. His manners, though perfectly gentlemanly, were somewhat haughty, reserved, and unconciliatory with strangers. I engraved his portrait for the title-page of the publication mentioned above from a miniature by Harland (a Swiss), painted after his death, and but little resembling the man himself. Storace, after having overcome the great difficulties that almost every professional man has to encounter before he can emerge from poverty and obscurity, was on the high road to fortune when so prematurely cut off. But, at that time, musical composition was much better remunerated than it appears to be at present. For the music of 'The Haunted Tower,' his first work of importance, he received, I believe, £300 of Longman and Broderip, and for that of 'The Siege of Belgrade' £500, from Dale, a music-seller in Oxford Street, whose daughter was married to Steibelt."

Kelly is but briefly mentioned: "Kelly was an accomplished musician. As a singer he had to struggle against the insurmountable objection of a harsh, displeasing voice."

Concerning Clementi, Raimbach says:

"Clementi is, I believe, considered by musicians as a genius of a high order and the founder of the modern system of pianoforte music. I heard Pleyel, the German composer, who at that time kept a music-shop in Paris, mention Clementi as a truly great master in his peculiar province. Clementi was well-informed, intelligent, and spoke English almost like a native. John Field, his celebrated pupil, was,

when quite a boy, thought to be the finest player in the world. He settled at St. Petersburg, where he died in 1836."

Among the names connected with opera in England, that of Laporte holds a distinguished place, and it is scarcely necessary to state that he for some years presided over the destinies of the King's Theatre, and, for a time, of Covent Garden, where he ultimately came to grief. Raimbach was fond of visiting Paris, and in his *Memoirs* he discusses French artists with as much zest as he does those on the English stage. Noticing the Vaudeville, he says: "The principal actor at the Vaudeville in 1802 was Laporte, who had obtained a reputation by his performance chiefly of the French harlequin—a very different kind of personage from the nimble gentleman of our Christmas pantomime—whom he resembles only in dress. The English hero is quite silent, and runs about with great activity; the French harlequin, on the contrary, moves but slowly and talks a good deal, and generally outwits his seniors and superiors by a combination of affected simplicity and real cunning." The Laporte mentioned above was the father of the London impresario. Raimbach tells us that he came to London and "played with some effect at the theatre in Tottenham Street, when occupied by a French company under the management of his son, the enterprising lessee of the Opera House." The article on Laporte, the son, in *Grove's Dictionary*, gives no account of his origin, but states that he first came to England with the troupe which appeared in Tottenham Street.

The "*Memoirs of Robert William Elliston, Comedian, by George Raymond, Esq.*," 2 vols., 1846, is perhaps hardly read now—certainly not by the Cruickshank collectors, who buy it for the sake of its etchings. But the volumes—my copy is extended to four by extra illustrations—are worth perusal all the same. Elliston was a conspicuous figure in his day; his vocation threw him among all sorts of interesting people, and the pages of his biography are by no means free from references to music and musicians. Some of these may interest the reader.

My first choice concerns a certain Desborough, who kept a so-called club in Wych Street—one of a number which flourished near the theatres and were chiefly frequented, according to Mr. Raymond, by "a class of persons who had but one plan in life, which was to give over work the first moment they had earned enough to get drunk for the remainder of the day." The revels at the Court of Comus, as Desborough's club was called, were not elevating; but we are here concerned only with the fact that Desborough was famous for singing Dibdin's song "Fortune's Wheel." "A dull rogue on most points," he had on one "a kind of concentration of genius, the light whereof became more vivid by the illimitable stupidity by which it was encircled." We read, further: "Stupid

Desborough was, indeed, so far before all rivalry in this song that Charles Dibdin actually sought him out, with another tap-room Apollo, known as Dick Mason, to give him assistance in his musical olios." Mr. Raymond calls this faculty of doing one thing supremely well "a sort of monophlox." I remember a case. In the far-away days when I was a choirboy, there came to our organist, one practice night, a stranger who talked largely and loftily about things musical in general, and organs in particular. The impression conveyed by his speech and bearing was that a very great man had dropped among us, nor was this idea dispelled when, accepting a courteous invitation to try the instrument before him, he perched on the stool, drew out the stops, and played a short piece, which I have forgotten, with a majesty of style and perfection of *legato* such as made us all wonder and admire. But he could do nothing else, and only after much pressing did our organist succeed in getting him to try. Out of the saddle of his one *cheval de bataille* he showed himself to be a mere fumbler at whom even the youngest boys smiled derisively. It was another case of "Fortune's Wheel" and Desborough of Wych Street.

Steele, writing in the *Guardian*, supplies another example of monophlox. He mentions that an actor, William Peer, owes the preservation of his memory to the fact that he played only one part, and did that well. It was the actor in "Hamlet," and Peer's distinction arose from his delivery of three lines:

For us and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently.

The essayist adds: "His whole action in life depended on his speaking these three lines, which he did better than any man else in the world." Instances of a similar kind are not wanting. Ward, leader of the band at the Manchester Theatre, once jumped on the stage and performed, "with admirable skill," the part of an actor who had suddenly been taken ill. This encouraged him to hang up his fiddle and put on sock and buskin, but he failed miserably in every other character than the one first assumed. There is the like case of Woodham, a trumpeter at Covent Garden, who, on the sudden indisposition of Braham, volunteered to replace the great artist and did so with remarkable effect. But he never achieved anything else even tolerably well. All this is very curious and might repay the attention of psychological students.

Our author repeats a story of Tom Cooke, at one time famous as an "infant phenomenon." Giordani had written a song for Mrs. Billington, designed to show the unusual compass of her voice. When rehearsing this, one of her high notes was so exactly imitated by Cooke, then a boy in the orchestra, that the artist's attention was attracted. "She immediately sent for the lad, and requested him to repeat the offence,

and this he not only did, but aggravated the matter by a still higher flight, which the siren herself afterwards attempting could not attain. Mrs. Billington was, indeed, surprised, but not out of her generosity, for she was as pleased as little Tom himself, who, rewarded by a crown, went away as happy as a king."

Mrs. Bland, the famous ballad-singer, is the subject of two stories. Her maiden name was Romanzini, her parents being Hebrews resident in Liverpool, where the talent of the budding singer made her a great favourite. "The mother of our vocalist, for the purpose of persuading the inhabitants of Liverpool that her daughter was not of Judah, compelled her to sit at her open window on every Saturday, occupied in needlework; and, in addition to this, she was usually sent by the politic parent into the public market to buy a pig, and was compelled to carry it home herself, to give further confirmation as to this desirable point. To such an extent did the mother employ this sort of evidence that, in the instance of her daughter taking a benefit, an advertisement announced that tickets were to be had at Miss Romanzini's residence, and also at a pork-butcher's near the market." The second Bland story is gruesome. Driving home from the theatre one evening, the artist was puzzled by the course of the vehicle, which went hither and thither, sometimes returning to points which had before been passed, and so on. She called to the coachman, but he gave no heed. Alarmed at this, Mrs. Bland began to scream; the carriage was stopped and the driver found dead.

The first appearance of Madame Vestris is thus noted: "On Saturday, the 19th February, Madame Vestris made her *entrée* on the English stage, at Drury Lane, in the part of *Lilla* in the 'Siege of Belgrade.' This lady was introduced by Corri. For the first few nights, Madame Vestris did not appear to make any great impression on the audience, but, before the end of the season, she acquired the popularity which she has since maintained undiminished."

Of Dignum it is said that he was "the first of the vocalists who started that trading scheme which has since proved so lucrative and agreeable to his fraternity—namely, singing for hire at public dinners. Dignum has been frequently known, at the Freemasons' Tavern, to eat two dinners, sing half-a-dozen songs, drink twice as many bumpers, and be well paid for the whole miscellaneous duties—a converse bit of fortune which, until his day, had fallen to the lot but of very few."

In Elliston's day, as often since, trouble was caused in theatrical orchestras by the absence of principal performers and the presence of deputies. Here is an anonymous letter sent from the lower ranks of the Drury Lane orchestra to the omnipotent manager, Elliston himself:

"If you look into the orchestra to-night you will find our first bassoon and clarinet gone to the Philharmonic concert, and others upon the slip every night. So, for the sake of eight nights at the Philharmonic, the theatre that employs them nine months is neglected. They think you cannot do without them, but they are very much mistaken—you do do without them, because they are not there. You need only go to the Coburg Theatre and you will hear a clarinet and bassoon equal, if not superior to ours, and a drum-player who would beat ours hollow. They thought you could not do without old Hervey's oboe, but we have a man now whose tone is as much superior to Hervey's as a trumpet to a penny whistle. Sir, go to the Coburg and hear for yourself."

This letter is signed "Never Away," but it seems pretty clear that he was never away for lack of temptation.

Elliston at one time engaged Madame Catalani for Drury Lane, on the sharing system. This was satisfactory awhile, but when the lady's portion dropped below £10 troubles began. The money was taken to her every morning by a messenger from the theatre. "Arriving in Pall Mall, the emissary announced the ignoble amount—£9 6s.—to Catalani's footman, who was either so ashamed of it, or fearing he might be charged with embezzlement, actually refused to carry it to his mistress. The messenger was therefore compelled himself to proceed upstairs. Madame Catalani happened, at this moment, to be surrounded by a little circle of visitors, before whom the account stated was produced. This maladroitness proceeding so thoroughly disconcerted her that she sang no more at Drury Lane Theatre."

Our author gives what he styles a "literal copy" of a card which was invariably transcribed for Madame Catalani when she had to sing "God save the King."

Oh Lord avar God
Arais schaeter
Is enimis and
Mece them fol
Confond tear
Politekse frosstre
Thear nevis trix
On George avar hopes
We fix God save the
Kin.

This card appears to be still in use at Covent Garden when the National Anthem is sung.

Elliston had the credit of first presenting "Der Freyschütz" in England as Weber wrote it, but he lost the distinction of first making the work known here. "Der Freyschütz," we are told, was brought to this country in 1824 by Brockenden, the artist, who handed it to his friend at Drury Lane. On examination it was declared unfit for the stage, and abandoned. This let in Arnold, of the Lyceum, who produced the work after a fashion, styling it "an eccentric vehicle for music and scenic effect." The eccentric vehicle ran, however, for forty-three nights, and for fifty at the Garden in 1825. At the Lyceum, Bennett played *Caspar*,

and, as he could not sing, Henry Phillips, then a member of the chorus, delivered the music of the part, standing at the wing, while Bennett gesticulated on the stage. Elliston made a great hit with his original version of the favourite opera; the incantation scene far exceeding anything that had been witnessed on the stage. "The gradual increase of terrific objects in various directions, and the horrific abruption, in which two gigantic figures (admirably conceived by Stanfield) rose to the whole height of the stage, formed a phantasma never surpassed in the history of dramatic mechanism."

In 1825 a young violinist, Master Balfe, was introduced at Drury Lane by Charles Horn. He is described as "a wild, ungovernable lad, but a special favourite with all his acquaintances." That he was an impudent lad appears from the following note, addressed by him to his manager:

"Master Balfe requests it as a favour that Mr. Elliston will send him his discharge to-night, as he does not intend to *enter the theatre again*. If Mr. Elliston wishes to know the reason, it is because Master Balfe will not play until his week's salary is paid; if Mr. Elliston will send him his discharge, in writing, Master Balfe will thank him, and if not, Master Balfe, being under age, begs leave to let Mr. Elliston know that he will not, until forced, go into the Theatre Royal, Drury Lane."

Hoity-toity! fetch the birch, somebody.

The name of John Ashley has before figured in these papers as a conductor of the Covent Garden oratorios. Our author informs us that he always kept his gold in his own house, shifting its hiding-place from room to room, and carrying the key of his strong box wherever he went. On one occasion, at Covent Garden, Ashley had an epileptic fit. His first words on regaining consciousness were, "In the name of Heaven, tell me what sort of a house it is!"

X.

THE ART OF APPLAUSE.

THE habit of audibly testifying approval of a musical performance is probably as old as the days of the cave-men. And yet as an art, in spite of the ingenuity of the French, it is still in its infancy. Into the history and development of the *claque*—an extremely interesting subject—we do not propose to enter at the moment, beyond making a passing reference to that splendid *tour de force* of a Parisian chief of the *claque*, who hired two one-armed men to simulate enthusiasm independently, and then, as by a happy inspiration, to join forces in a co-operative hand-clap. But with venal approval of this sort we are not now concerned. Rather is it our intention to dwell on some of the recent developments of the art as practised by the amateur, and to point out in what direction there is room for improvement. And when we talk of the development of applause,

there is one striking change which persons even of a middle age cannot have failed to notice. We refer to the participation of women in demonstrations of this sort. Thirty years ago it was hardly "good form" for a lady to applaud. She allowed her brothers or sons or husband to express her approval vicariously. But emancipation and the athletic education of our Amazons have changed all that. In applause nowadays, as in everything else, *dux femina facti*, and when a Paderewski plays lovely woman does not merely clap her lily-white hands, but she stamps her fairy feet and thumps on the floor with her elegant parasol or *en-tout-cas*. And certainly musicians are not likely to resent the innovation, for they would scout as a counsel of perfection the maxim that "virtuosity is its own reward." No; it may be a sign of weakness, but musicians, when they perform in public, like to be applauded, and as fully three-fourths of the tribe of concert-goers are of the fair sex, it is just as well, in the interest of the performer, that women should have abandoned their old prejudice against testifying their approval in the way practised by the mere male person.

If, however, the mere dynamic volume of applause has gained by the innovation just alluded to, it cannot be said that there is a corresponding improvement in its æsthetic value. No one, for example, who is in the habit of attending our great choral concerts can have failed to notice the fact that in expressing approval of the efforts of the soloists, the lead is commonly taken by the chorus and not by the audience. This undoubtedly shows a very nice feeling, but it augurs a certain want of lucidity on the part of the chorus. Identified as they are with the performing section of the assemblage, they ought certainly to abstain from expressing their satisfaction until they have received the sanction of the audience, and we would therefore suggest to conductors that they should make it a rule that no applause should be permitted from the members of the chorus until a singer has been recalled, or rises to make a second acknowledgment. This is our first counsel of perfection. The second is that some severe penalty—say fourteen days' imprisonment without the option of a fine—should be inflicted on those gentlemen who insist on bursting out in the middle of a song or an instrumental solo with strident shouts of "Bra! Bra!" the second syllable being quite inaudible. This peculiar noise, though ostensibly intended to express delight, is much more suggestive of the wrath or indignation of an infuriated gorilla. It must be exceedingly bad for the vocal chords of the individual who emits it, and one would think that it must prove most disconcerting to the performer. It is, we take it, a survival of the Italian tyranny in matters musical, and is regarded as a proof of linguistic accomplishment, much in the same way that a Cockney

sportsman on a curling rink thinks it *de rigueur* to assume a broad Scotch accent. But whatever its origin or aim, it is not only hideous in itself, but it materially affects the equanimity of the genuine music-lover, and on either of these grounds clamours for instant suppression. In this context we may, perhaps, be allowed to protest against the applauder who, by way of advertising his discrimination, elevates his hands to the level of his head and claps at the performer as though he were saying, "Never mind what this ignorant mob think of your efforts. You know what a highly-cultivated person I am, and here am I, your friend, nobly recognising your talents at the expense of my gloves." The affectation of the elevated hand-clap is as odious as that of the high hand-shake, and under an enlightened despot would have been probably punished by the amputation of at least one hand.

A much more serious ground for dissatisfaction with our method of expressing approval is its inherent inadequacy. For example, it often happens that the most appreciative and highly cultivated section of an audience is desirous, in the best interests of the performer, of checking the inopportune and disconcerting manifestations of delight of the less discriminating portion. If, however, they cry "sh, sh," the sound is practically indistinguishable from a hiss, and they are accordingly liable to incur the imputation of discourtesy when, as a matter of fact, they are animated by an entirely different feeling. This is only one instance out of many which will readily occur to our readers of the inadequacy of the means which are at the disposal of the auditor of expressing his approval (or the reverse) of the efforts of public performers. We throw out these few hints in the hope that some inventive person may draw up a code of signals—audible or otherwise—which may supplement the meagreness and inefficiency of the method at present in vogue.

KASHKINE'S RECOLLECTIONS OF TSCHAIKOWSKY.

PROFESSOR KASHKINE was intimately acquainted with Tschaiikowsky, especially during the early part of his career. The following is translated from his "Recollections," which appeared in the *Russian Review*. All the dates are Old Style.

Since the year 1863 a Musical Society had existed in Moscow, for which Nicolas (brother of Anton) Rubinstein undertook the harmony lessons; but the time at his disposal was so limited that, when the opening of a Conservatoire in 1866 was under discussion, it became imperative to find another teacher. Piotr Iliyitch Tschaiikowsky, a pupil of the St. Petersburg Conservatoire, was appointed, and entered upon his duties early in January, 1866, being

offered fifty roubles a month (five pounds sterling at present rate of exchange) until the opening of the Moscow Conservatoire in the following September: this was a low salary even for those days, when living was far cheaper than now. Nicolas Rubinstein proposed that Tschaiikowsky should instal himself with him, and it was here that Professor Kashkine met him for the first time; they dined together on the evening of their introduction, and finding that they had many tastes in common—particularly music and literature—they soon became intimate friends.

As a master Tschaiikowsky was a great favourite; yet, having no inclination for teaching, he always considered himself unsuited for it, an opinion which was, however, erroneous. A Concert-Overture in F minor, re-written for large orchestra, was his first work performed in Moscow; though not a brilliant success, it attracted the attention of musicians, and even this small modicum of praise pleased the composer, as so little help or encouragement had hitherto fallen to his share.

Tschaiikowsky's amiable disposition soon made him popular and brought him many invitations, which he seldom accepted, as he preferred to spend his evenings quietly. The Cercle Artistique was then the centre where writers, actors, musicians, and all interested in art and literature congregated, and here he met Ostrovski the play-writer, who offered to compose the libretto for his opera "The Voievode"; however, two years later Tschaiikowsky himself, with Ostrovski's sanction, finished the libretto. Tschaiikowsky shared rooms with Nicholas Rubinstein next door to the Conservatoire. The arrangement was in some ways inconvenient, but Nicholas Rubinstein soon recognised in Tschaiikowsky a great composer, and, but for the co-operation of such a friend and artist, he would not have become so speedily celebrated. Only death put an end to this mutual attachment.

During the years 1866-1867 Tschaiikowsky devoted himself to his opera "The Voievode" and to the revision of his symphony "Winter Reveries." He likewise wrote the pianoforte piece "Scherzo à la Russe," which, together with an Impromptu, were then published as Op. 1; this was his first appearance in print, if we except the first half of a collection of fifty Russian National Songs, arranged for pianoforte for four hands. In the summer he left for the Baltic, staying principally at Hapsal, and there wrote his Manual of Harmony, the value of which lay in its simplicity, clearness of statement, and practical selection of exercises. In this year he made the acquaintance of Madame Artôt, dedicating to her his Romance sans Paroles in F minor (Op. 5), which acquired great popularity. Towards the end of the season 1867-1868 it was proposed that he should personally conduct some dances of his own composition.

Fortunately the orchestra, who knew them well, paid no attention to the erratic signs of Tschaikowsky, who quite lost his head from nervousness. And yet he subsequently became a well-known conductor, travelling with his compositions and baton through various parts of Europe; but to the end of his life each concert he conducted cost him physical suffering. Tschaikowsky's first real success was his symphony "Winter Reveries," which, though refused in St. Petersburg, met with warm applause in Moscow.

The opera "The Voïevode" was quite completed during the summer of 1868 and its performance discussed. At this period Moscow Society interested itself solely in the Italian opera and the ballet, looking upon a Russian production with indifference and contempt. At the first representation, though the actual music satisfied the public, yet the scenic action pleased little. The libretto, with its conventional dryness, was without effect, and the music, though very clever, was not distinguished by sustained style or maturity. Tschaikowsky at once felt that the success was merely temporary, and subsequently burnt the score. The year 1869 was an unfortunate one for him. His great Orchestral Fantasia, "Fatum," was given at a concert in February with moderate success, and the composer afterwards destroyed this score also. The musical critic Balakirev wrote a cruelly critical article thereon, for though he was personally fond of the composer, he held opposite musical views.

Not having devoted himself to serious musical study till comparatively late in life, Tschaikowsky had not that grasp of the subject possessed by those who have lived amidst musical surroundings from childhood. He was obliged to acquire by hard work, and by study of musical literature, the knowledge and sympathy which would then have been natural to him. In 1871 he wished to go abroad, but as his funds did not permit, Nicolas Rubinstein proposed a concert, to consist solely of his (Tschaikowsky's) own compositions. For this concert he wrote a String Quartet in D (Op. 11), the *Andante* of which has since acquired world-wide renown. The Russian song, forming the first theme, was written down from the voice of a plasterer who had awakened him with his singing on several consecutive mornings. The proceeds of the concert enabled Tschaikowsky to leave Russia.

He had ceased to live with Rubinstein from September, 1870, to the former's great grief. At this period he was much captivated by one of the lady singers of the Italian Opera, and it seems that a marriage had been arranged. However, the opera company left Moscow, staying several days in Warsaw, whence a telegram announced the lady's marriage to another member of the company. Tschaikowsky seemed more surprised than hurt at the news.

He subsequently met the lady abroad; they became great friends—he was a warm admirer of her talents and intellect—but no shadow of any other feeling revived.

In 1871 it was arranged to celebrate, in the following year, Peter the Great's two hundredth anniversary by an Exhibition, to be called the Polytechnical Exhibition. Moscow entered into the realisation of the project with great energy and Tschaikowsky was offered 750 roubles for a cantata for the opening of the Exhibition. It was composed, performed, and never heard of again, though some traces of it can be recognised in the Third Symphony in D major. The opera "Opritchnik" ("The Lifeguardsman") took Tschaikowsky a year to write. It was only given in the spring of 1874, by which time the author's enthusiasm had cooled, and he was disappointed with his work. After the first representation he started for Naples on the money he had received.

In 1872 he entered a competition for the composition of a Russian opera, to be written to Polonski's libretto "Vakoula, the Smith," and both the first and second prizes were awarded him. The opera was given at Moscow in 1876 but was not a complete success. Between "The Lifeguardsman" and "Vakoula, the Smith," he had composed his second Symphony in C minor, which may be called "The Little Russian," as the beginning and the *Finale* are written on small Russian themes; this was much appreciated both in St. Petersburg and Moscow. In 1873 he composed a Fantasia on Shakespeare's "Tempest," which was well received.

It was apparently at the beginning of 1874 that Tschaikowsky's Quartet in F major was performed for the first time in Nicolas Rubinstein's rooms. Anton Rubinstein was present, and after listening with signs of disapprobation, he announced in his usual pitiless outspoken manner that the style was not that of chamber music, that he could not understand the composition in the least, and so on. Tschaikowsky was probably much hurt at this cruel criticism, though it did not lessen his warm attachment to his master. When, two years later, Anton Rubinstein dedicated one of his pianoforte pieces to Tschaikowsky, his pupil, the latter was delighted, and immediately reciprocated this mark of attention by dedicating six pieces on one theme (Op. 21) to his friend and master. Yet he received neither answer nor acknowledgment, and Anton never played any of his pupil's compositions.

Tschaikowsky occasionally wrote for the press, but he did not care much for the work. He had no literary pretensions, and merely spoke out his opinion fearlessly on any musical novelty; but he gave up writing when he found that the defence or condemnation of musical subjects led to recriminations and personalities.

In 1875 he offered the score of his Concerto in

B flat minor to Nicolas Rubinstein, inscribing a dedication on the title-page. Nicolas found fault with everything in it, and finally demanded that the whole should be revised. His cutting remarks roused Tschaiikowsky's anger, who decided that the Concerto should be printed without the alteration of a single note. Only the dedication was changed, and Hans von Bülow's name substituted for that of Nicolas Rubinstein's. Bülow, who was just starting for America, played it at Boston with brilliant success.

Tschaiikowsky was a constant and unwearied worker, yet his duties at the Conservatoire weighed more and more heavily upon him. A curious fact came to light there, witnessing to the difference in the capabilities of the two sexes. Both worked side by side in the classrooms, and in the lower grades—elementary theory and the first harmony course, in which attention and exactitude are the chief requisites—those who stood highest were the women; whereas in the second harmony course, where pupils must exhibit a certain independence in their work, the men triumphed. As this happened regularly every year, it strengthened the young professor in his suppositions as to the capabilities of women in music.

Tschaiikowsky's ballet music, "The Swan Lake," never achieved the popularity he had hoped for. During March and April, 1875, he went abroad by his doctor's advice, with orders never to touch the pianoforte nor to take up a piece of music paper. On his return he played to his friends a String Quartet in E flat minor, composed on the death of an intimate friend. His third Symphony in D major was written the same year, and he wrote a series of twelve compositions for pianoforte, called "The Seasons of the Year"—each piece composed at one sitting—for the editor of a musical paper, which met with enormous success both at home and abroad. His "Slavonic" March was likewise received with enthusiasm. The last important compositions, written in Moscow, were the Symphonic Poem "Francesca da Rimini," the outline of his fourth Symphony in F minor, and a new work which banished all others from his head—an opera on Poushkin's poem "Eugène Oniéguine."

Probably at this period he was already engaged to be married, but in any case he kept it a profound secret. Kashkine separated from him after the Conservatoire examinations, and only heard of his marriage in August. Soon afterwards he met the young people at an evening party given by a mutual acquaintance; but he never went to see them in their new abode, having no special invitation to do so, and the marriage remained to him, as to all others, an enigma. During 1877-78 Tschaiikowsky visited Clarendo, Italy, Vienna, &c., and was busy upon his opera and a symphony already begun, and, though terribly depressed, he composed a

Russian Liturgy of St. John Chrysostom for four voices, a fourth Symphony in F minor, many small pianoforte and violin pieces, songs, &c.

In the spring of 1878 he returned to Russia, and resumed his duties at the Moscow Conservatoire at the beginning of August. He remained there a very short time, and then severed himself for ever from professorial duties, which had become distasteful and were no longer necessary, in order to devote himself entirely to the more congenial task of composition. He soon left for Paris, a city sufficiently large for him to be able to isolate himself without attracting public notice.

At the first public performance of "Eugène Oniéguine" in Moscow, in 1879, many friends came from St. Petersburg, and in some of the boxes people stood fifteen deep; yet it cannot be said that the opera was a real success. The audience was chiefly composed of amateurs, who, while quite capable of criticising the divergence of the libretto from Poushkin's poem, were not thorough enough musicians to appreciate the music. The opera was put on the stage of the Imperial Theatre in 1880.

From 1879 Kashkine saw little of Tschaiikowsky, and they only corresponded on urgent topics. Tschaiikowsky wrote "The Maid of Orleans" while abroad, chiefly at Clarendo, during the winter months of 1879-1880. His last great works performed by Nicolas Rubinstein were the first Suite for orchestra (Op. 43), the Italian Caprice (Op. 45), also for orchestra, and a long Sonata for pianoforte in G (Op. 37). On playing the latter to the composer, Rubinstein subsequently remarked that he had diverged from some of the directions as to the time and expression; to which Tschaiikowsky replied with conviction: "Play it your own way, my dear fellow—it is certainly better than mine—besides, what do I know of such matters?"

Such confidences as this he bestowed only upon Nicolas Rubinstein and Hans von Bülow. On March 11, 1881, Nicolas Rubinstein died in Paris. Tschaiikowsky was then abroad, and both he and Anton Rubinstein arrived too late. Tschaiikowsky devoted nearly the whole of the year 1881 to a Trio for pianoforte, violin, and violoncello, in A minor, dedicated "to the memory of a great artist," and dated Rome, January, 1882; it is a worthy memorial to artist and friend, colossal both in design and execution. During 1882-1883 he composed the opera "Mazeppa," receiving an ovation on its production, and yet it was no real success. In 1884 he wrote his third orchestral suite, "Grankino" (Op. 55).

Tschaiikowsky was living at the village of Maïdanov in 1885, where his intimate Conservatoire friends visited him. Kashkine's tastes were so similar to his own that he was no unwelcome guest. From Maïdanov, Tschaiikowsky removed to Frohlofsk, and invited

several members of the Conservatoire to stay with him there in order to hear his just completed opera "The Queen of Spades," the rough draft of which had been written at Florence in six weeks. Here he also composed, in 1891, a string sextet.

Tschaikowsky aged much in appearance as he neared his fifties; his scant hairs grew quite white, and his face lined. The works of other composers interested him much; he long carried about with him the score of Rimski Korsakov's "Spanish Caprice." This composition was once to be performed at a Concert, when it suddenly occurred to the conductor that there was no one to play the castanets. Tschaikowsky forthwith volunteered his services. "Well, look here, Piotr Iliyitch," said the conductor, "don't you count the bars wrongly and come in at the wrong place." "Surely you don't take me for such an ass, as not to be able to come in at the proper time, with the score in my hand!" said Tschaikowsky with displeasure. Yet he did so through nervousness, amidst much laughter.

About four years before his death Tschaikowsky tried spending a winter in Moscow; but, being unable to stand the constant interruptions of a town life, he left for Italy. During the later years of his life he did not care to remain abroad for long, and though he had contemplated settling in Paris with a friend, he changed his mind after three days' sojourn and returned to country life in Russia. In the spring of 1893 he visited England to receive the degree of Doctor of Music at Cambridge University, and spoke with much feeling of the hospitality he had received in England; he was greatly charmed by the intellect and cultivation of Arrigo Boito, one of his colleagues in honours on that occasion.

Kashkine went abroad in 1893, and before his return Tschaikowsky had already left for Hamburg, staying there only six days for the performance of his opera "Iolanthe." During a three days' visit to Moscow, in October, he and Kashkine were present at a dinner, and the same evening Tschaikowsky left for St. Petersburg to conduct his sixth (Pathetic) Symphony; both agreeing to meet at a concert in Moscow on October 23. It was at this very concert that Kashkine was informed of Tschaikowsky's illness, and, on the 25th, he learnt that his beloved friend had died of cholera. He left the same day for St. Petersburg, only to find the coffin already closed. Professor Kashkine can see no connection between the Pathetic Symphony and Tschaikowsky's death; for Tschaikowsky was then busy with plans for the future, and without any premeditation of death. He wished to lengthen his days in this world as much as possible, the chief charms of which were to him his own inner life and the enjoyment of out-door nature—his love of which amounted well-nigh to adoration.

J. M.

WE beg to offer our cordial congratulations to Sir John Frederick Bridge upon the honour of knighthood, which Her Majesty the Queen has been graciously pleased to confer upon him. We hope to give a biographical sketch of the Westminster Abbey organist in our next issue.

THE following letter, on the subject of Dean Hole's altered version of the National Anthem, has been communicated to the Press.

"GOD SAVE THE QUEEN."

SIR,—A very strong wish has been universally expressed that the second verse of "God save the Queen," as amended by the Very Rev. S. Reynolds Hole, Dean of Rochester, should be generally adopted and thus permanently become a portion of our National Anthem.

As this desirable result could not be fully achieved so long as the copyright of the verse remained in private hands, we venture to ask you to allow us to announce, through the medium of your columns, that from to-morrow, the day on which Her Majesty completes the sixtieth year of her glorious reign, Dean Hole's lines are free to the nation and may be printed and published by anyone.

It is a matter of sincere gratification to us that we were so fortunate as to induce the Dean of Rochester to write the new verse, and this gratification will be immeasurably increased if the Dean's admirable lines become permanently associated with "God save the Queen."

We are, your obedient Servants,

June 19, 1897.

NOVELLO AND CO.

As much criticism has been passed upon this new version of "God save the Queen," no apology is needed for reprinting Dean Hole's genial letter on the subject, addressed to *The Times* :—

"GOD SAVE THE QUEEN."

TO THE EDITOR OF "THE TIMES."

SIR,—Will you kindly allow me to state, in reply to many critics, scornful and sympathetic, that my only motive in altering, at the request of Dr. Bridge and Messrs. Novello, the second verse of our National Anthem was this—that something more appropriate to public worship than

Confound their politics,
Frustrate their knavish tricks,

might be sung in the churches?

Outside, I am ever willing to join in the old version, lustily and with a good courage, upon the understanding, of course, that all politics are to be confounded except my own, and that they only are capable of knavish tricks who differ from

Yours faithfully,

S. REYNOLDS HOLE.

The Deanery, Rochester, June 21.

DR. E. J. HOPKINS has in a forward state of preparation a new handbook on the history and mechanism of the organ. The nucleus of the work is the valuable article "Organ," contributed by him to Sir George Grove's "Dictionary of Music and Musicians," together with a paper on "The English Mediæval Church Organ," read before the Royal Archæological Institute. The main features of the book will consist of—(1) the ancient history, (2) the mediæval history, and (3) the modern description (brought up to the present time) of the organ. In prosecuting the necessary researches for the work, Dr. Hopkins has discovered that much that has hitherto been considered to be "history" is in reality both unreliable and misleading. He is, therefore, sparing no pains to make his book not only trustworthy, but thoroughly interesting and practical

—in fact, it will be a comprehensive handbook on the "King of Instruments" of the greatest possible value to every organist. "The History of the Organ" will not only be profusely illustrated, but, being a much smaller volume than the great work on the subject by Dr. Hopkins, it will be issued at a popular price. Messrs. Novello, Ewer and Co. are the publishers.

"HE was a master of ironical wit, and many stories are current of his pungent remarks when expressing his opinions, which were as outspoken as they were amusing." These words formed part of the obituary notice of the late Mr. W. T. Best in our last issue. We now propose to furnish a few specimens of the humour above referred to, derived from authentic documents and personal information.

ABOUT twenty years ago Mr. Best visited a large new church in London to "try" the fine organ which had been erected therein. While the tuners were "making ready," the distinguished performer, looking up to the lofty roof, remarked to the organist of the church: "This is a fine church," and then noticing that some masons were carving the capitals of the pillars, he added, gently rubbing his hands: "Were there a great many souls waiting to be saved in this district that it was necessary to open this church before it was finished?" At an important concert at the Royal Albert Hall, at which he officiated as organist, a request was brought to him that he should play something while the chorus were re-assembling for the second part of the performance. Turning to a favoured friend in the organ loft, Best begged the loan of a knife and pencil. With similar appliances from his own pocket, he wedged down four notes forming the common chord of C. An endless varying of the chord by the manipulation of the stops formed this chorus-assembling voluntary, which is worthy to rank with S. S. Wesley's chord of C minor at Winchester when the judges marched up the nave of the Cathedral. An instance of Best's ready wit is recorded in connection with the opening of an organ at a Presbyterian Church in London, for which he had provided a somewhat dry programme. During the progress of a long fugue by Bach, one of the "powers that be" sent a message to the eminent organist containing the request that he would play the "Green Hill." Best at once said: "Would the gentleman like me to play the 'Blue Alsatian Mountains'?"

THE following letters are eminently characteristic of the man. Writing to the late Mr. A. G. Kurtz, a well-known Liverpool amateur, in 1863, Mr. Best said: "I am obliged by your note, and shall be happy to conduct my 'March,' from which you must not expect much, as it is not out of the ordinary way of such compositions. I suppose I must purchase a ticket for Mrs. Best when it is played. I shall be at the organ at the Church for the Blind for two or three Sunday mornings yet, and am glad you liked my style of 'leading the blind.'" Soon after the death of Sterndale Bennett, in 1875, whereby the professorship of music at Cambridge became vacant, Best wrote to a distinguished brother organist at one of the cathedrals in the following quaint terms: "Dear —, The Cambridge people say I am the right man to counteract Ouseley in making Music Doctors in gangs of 50 at a time.—Just sent my *carte de visite*, and am recommending myself. Give me your prayers, my hearty."

IN an interesting communication, dated September 15, 1894, on the subject of the introduction of Mendelssohn's organ music into England, Best wrote: "I well remember that we young organ players at that time [1845] were quite scandalised at the apathy manifested by T. Adams and others in giving these works a hearing, sheltering themselves by the old 'G G' pedal-board, which of course was common to all organists, old and young, then, and only required a new 'C C pedal clavier' to replace it, and render Bach's, Mendelssohn's, and other organ works immediately feasible. We of the younger generation had this speedily done. Adams, with enormous contrapuntal talent, regaled himself by serving up one or two of Bach's '48,' adding a droning pedal *when his bunions were propitious*."

IN reply to an enquiry as to the exact date of the late Mr. W. T. Best's appointment as organist of Lincoln's Inn Chapel, Dr. Steggall, who has held the office for the last thirty-three years, kindly sends us the following information: "I have always understood that, before the appointment of Pittman by the Benchers, they arranged with J. Alfred Novello to provide the music for the chapel; he would, therefore, engage both organist and singers. This, no doubt, accounts for there being no notice in the books of Best's appointment."

THE American musical critic will have to "sit up." At the convention of the Music Teachers' Association, which was to be held in New York from June 24-28, one of the subjects for discussion was "Musical Journalism." The chairman of the meeting, anxious to secure an expression of opinion from some of the leading American newspapers on "musical criticism," sent out the following schedule of questions: (1) "Does the supply of expert musical criticism equal the demand?" (2) Do you believe that intelligent musical criticism in the daily press would have a direct influence on the public taste in musical matters?" (3) Do you believe that it is possible to train critics in this field as other professionals are trained—by a college or conservatory course of education?" (4) "Do you believe that there is a public demand for musical criticism in the smaller cities of the United States?" These pertinent questions seem to imply that the American musical critic has been "found wanting." Some such queries might without irrelevance be put on this side of the "pond." In regard to No. 3, supposing classes were to be formed for the training of professional musical critics at the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music, who would be the first professors?

AN American tribute to the excellence of English *fac-simile* reproduction has been paid in a somewhat curious way. An order for a copy of "The History of Mendelssohn's oratorio 'Elijah,'" sent to Messrs. Novello, Ewer and Co.'s New York house, was duly executed and forwarded by "Book post." The recipient of the book was surprised to find that the New York Post Office had surcharged the packet "Letter rate," because it contained a letter. The local postmaster, upon being appealed to, was convinced that the New York officials had made a mistake. As a matter of fact, they had taken the *fac-simile* of Mendelssohn's long epistle to Mr. Bartholomew (which appears at the end of the book) to be the actual autograph letter!

THE German press, as was to be expected, has been teeming with reminiscences of the late Johannes Brahms, both as regards his personality and various incidents in his career. Dr. Wüllner, of Cologne, one of the earliest and most enthusiastic admirers of the master, in an address delivered by him on the occasion of a commemorative performance given on the 2nd ult. at the Conservatorium of which he is the director, says, *inter alia*: "With joy and emotion do I look back upon the time when I made Brahms's acquaintance. It was in the summer of 1853. I was staying at the time at Honnef, in constant intercourse with the Bonn musicians Wasielewski and Reimers, and with the hospitable Deichmann family of Mehlem, where we frequently extemporised little musical performances. One day the excellent violoncellist, Reimers, came to me at Honnef and insisted upon my at once accompanying him to Mehlem, where a highly gifted young musician, recommended by Joachim, had just arrived, and desired to play some of his compositions to us. Arrived at the Deichmann's, I saw a slender young man, with long fair locks, and a veritable apostle St. John's countenance, out of whose eyes there gleamed energy and a mind beyond the ordinary. The pieces he played to us were the just completed Sonata in C (Op. 1), the previously written Sonata in F sharp minor, the Scherzo in E flat minor, and many songs, amongst them the now often heard 'O versenk.' We other young musicians were delighted, enraptured, at once with himself and with his compositions. Two months later Brahms came to Düsseldorf, and saw Robert and Clara Schumann. And here he met with similar enthusiasm, which found its culminating expression on the part of Schumann in the much discussed and fought-over article 'Neue Bahnen,' in the *Neue Zeitschrift für Musik*. The experience was the same again at Weimar, with Liszt, who himself played his first sonata to the composer, and where he was received with open arms, especially by the younger musicians." The description here given is a most interesting one, and the more noteworthy when it is remembered how many years it took before Brahms's compositions met with anything like general appreciation in the composer's native country. Several letters, it may be added, written by Brahms to Schumann, and bearing witness to the depth of feeling possessed by the writer, were published for the first time on the 7th ult., the composer's birth anniversary, by Fräulein Lina Kamann, in the Vienna *Neue Freie Presse*.

THE proposal of the Edinburgh Town Council some time since to allow music in the parks on Sunday has been vehemently attacked by one of the councillors, who declared that if carried out it would exert a "degrading" influence on the populace of the Modern Athens. It is satisfactory to learn that this view is not unanimously shared by his compatriots. The Edinburgh *Evening Dispatch* devoted an ably written leader to the councillor's utterance, in which some remarkable statements are made as to the Scottish Sunday. The writer quotes the words of a Paisley magistrate, who describes Paisley on Sunday as a "perfect Pandemonium," and after paying a handsome tribute to the enterprise of the London County Council in providing efficient musical performances in the parks on Sundays, unhesitatingly gives it as his opinion that the superior sobriety of the Londoner as compared with that of the residents in the chief Scottish towns is due to the greater opportunities which he and his family enjoy for spending their leisure in a humane and rational fashion. There

was a time, he adds, when people were put in the pillory in Edinburgh for desecrating the Sabbath by selling milk. But Scotsmen have no great reason to congratulate themselves on the growth of tolerance when town councillors—who uphold the maintenance of civic banquets on Sunday—anathematize the public performance of music on that day as calculated to "degrade" their fellow citizens.

QUEEN VICTORIA.

FEBRUARY 26, 1886.*

A QUARTER of a century to mourn

Thy wedded love, true woman-hearted Queen!

And now, as loyal as thou long hast been

To grief, thou loyal art to joy's soft morn,

That dawns upon thy heart, and doth adorn

Thyself and those around thee; with its sheen

Illuming thousands where thou'rt welcome seen

In smiles, a wide-spread kindly sunshine born.

Ay, "Mors et Vita" is the fitting strain

To touch thy widowed heart and teach it peace;

Life after Death doth cause its sting to cease,

Restoring it to gladness once again:

Well pleased, thy love beholds renewed thy cheer;

In sympathy of soul he hovers near.

MARY COWDEN-CLARKE.

VILLA NOVELLO, GENOA,
March 3, 1886.

FACTS, RUMOURS, AND REMARKS.

IT was very nice of Mr. Paderewski to go down to Southampton and give a recital in aid of the town's hospital fund. The Mayor could hardly do less than express the thanks of the community in a "felicitous speech," but he did more by presenting the great pianist with a silver cigar case, suitably inscribed. I wonder what the local members of the Anti-tobacco Society had to say on the form of the souvenir. And that reminds me. At the recent Brecon Eisteddfod a prize for choral singing was offered by the licensed victuallers of the town. Up came a temperance choral society from Newport and won it!

SATISFIED with the result of their autumnal series of concerts last year, the Philharmonic Society are arranging a similar campaign for next "fall." Madame Marchesi and Mr. Popper, the violoncellist, are already engaged.

WITH reference to my first paper on Victorian Opera, I have received the following interesting communication from Mr. Walter Macfarren:—"The 'Devil's Opera' was produced at the English Opera House (Lyceum), on August 13, 1838, and ran fifty nights in its first and upwards of thirty nights in its second season. The libretto was by my father, George Macfarren. The cast included Miss Rainforth, Miss Poole, Miss Priscilla Horton (afterwards Mrs. German Reed), Mr. E. Seguin, Mr. Frazer, Mr. Burnett, and the pantomimist, Mr. Wieland. The unknown author of the 'Emblematical Tribute' and its lyrics was also my father, George Macfarren, and the music of this *pièce d'occasion* was by my brother, G. A. Macfarren."

A CORRESPONDENT writes me: "After many requests, Mr. Joseph Slivinski has decided to open a class, following the lines adopted so successfully by Rubinstein and Leschetitzky, for advanced pianoforte

* The date when Her Majesty went to hear Gounod's sublime composition, "Mors et Vita," performed at the Royal Albert Hall.

students. All communications should be addressed to Mr. John Mackey, Steinway Hall, who will give intending pupils all necessary information." Mr. Slivinski will be an important accession to the ranks of our resident pianoforte professors, and he has the hearty good wishes of those who desire the fullest development of executive skill in this country.

A CURIOUS action has been inconclusively tried in the Wigan County Court. The story of it, as told by a local newspaper, appears to be this: Mr. Moody, organist of the Wigan Parish Church, was at one time acting in Wells Cathedral for Mr. Lavington, who through illness could not discharge the duties of his post. While there he borrowed from Mr. Lavington, through the precentor, Canon Buckle, a manuscript copy of a Litany. This he transcribed, and returned to Canon Buckle in due course. Precisely what the Canon did with it does not appear, but, after two years, one of the minor canons discovered the MS. in his own possession. Meanwhile Mr. Lavington died, and his son entered an action against Mr. Moody for the return of the manuscript, laying his damages at £50. As the Litany was a known work by Tallis, the document had no worth, but the complainant set value upon it as being, so he believed, in his father's handwriting. Before the trial came on, the MS. was discovered. On its production in court, and inspection by the plaintiff, that gentleman said that not a word of his father's handwriting was there, yet it was the document he sought. This reduced the value of the MS. to *nil*. In the result the Judge refused a decision and ordered each party to pay his own costs. So that Mr. Moody was practically fined for the inadvertence of another man in allowing a borrowed article to go astray. The case is not without its lessons for both borrowers and lenders.

It is satisfactory to know that the Shinner Quartet will not cease and determine because of the retirement of the lady after whom it is called. The end of the combination was reasonably feared at one time, but now that Miss Wietrowitz has consented to take Miss Shinner's place there is no reason why the Quartet should not go on and flourish abundantly. Chamber music offers a good field for the fine flower of feminine executive skill, and one which it may occupy with advantage to the art. For my own part, I am old-fashioned enough not to care for women in orchestras, where the work they do is often inferior to that of men, the necessary strength, energy, and decision being wanting. But the more delicate and sensitive work of the quartet, &c., is another matter, and women should be encouraged to take it up.

A CURIOUS mistake has got into print, and is going the usual round, with reference to my dear old friend the late Lewis Thomas. It first appeared, I believe, in the *Illustrated London News*; someone in the office of that paper having jumped to the conclusion that the will of another Lewis Thomas was that of the late artist. I wish he had jumped true, since the personal property was sworn under £65,000. Mr. Lewis Thomas, the bass vocalist, was not a *prima donna*.

THE most capacious theatre in Prussia is that at Frankfort, which seats 1,900 people. Next in order are those of Cologne (1,720), Berlin (Kroll's) (1,660), Hanover (1,656), Düsseldorf (1,597), the Berlin Opera (1,544), and Königsberg (1,500). The smallest on the list from which I quote is the Breslau Concordia (1,000).

I LEARN from the *Gazetta Musicale* that two English operas have recently been played in San Francisco, and that one of them was Benedict's "Lily Killaney" (*sic*), which is described as "a graceful work, evidently influenced by Weber and Rossini."

So the great organ in the Music Hall at Boston (U.S.) has been sold. It was built some forty years ago by Walcker, of Ludwigsburg (Germany), at a cost of 60,000 dollars; it contains 89 stops and 5,474 pipes; stands 70 feet high and weighs 70 tons. What does the reader suppose the 70 tons of musical machinery fetched under the hammer? Just 1,500 dollars—21 dollars a ton, or about 74 cents per pound.

JOSEPH BENNETT.

CHURCH MUSIC.

FROM the far-away regions of West Australia comes information of an interesting performance of Stainer's very popular church oratorio "The Crucifixion," at St. John's, Freemantle, with Mr. C. W. Randle as conductor. In the same place Mendelssohn's "St. Paul" was awaiting performance with orchestra and organ, and with a large choir. The energetic study of sacred choral music of the highest class in our colonies is one of the most healthy signs of the substantial musical progress now being made wherever the English language is spoken.

On the Day of Pentecost, or, as we say in our old-fashioned Saxon manner, Whit-Sunday, Palestrina's great "Missa Papæ Marcelli" was sung at St. Gervais', Paris, with the same composer's five-part motet "Loquebantur variis linguis apostoli," Vittoria's six-part motet "Dum compleretur dies Pentecostes," and the "Factus est repente de cælo" by G. Aichinger, a priest and organist at Augsburg, living during the latter half of the sixteenth and the first portion of the seventeenth century. At the early vespers, specimens of the "Faux-bourdon" of the masters of the sixteenth and seventeenth centuries were sung. It was from a knowledge of this early school of church music, of which we have no parallel specimens in our Anglican writings, that Gounod gathered inspiration for his particular method of doubling parts so effectively, especially when writing in more than four vocal parts. Such music can still be heard with grand effect in many French cathedrals, notably at Amiens, and in other important Continental churches. Its study deserves the earnest attention of our church musicians. To complete the splendid list of works given at St. Gervais at the "Fête de la Pentecôte," several motets of the Palestrina period, as well as of recent date, were sung at the "Benediction" Service.

Such a day's record is one of many notable signs of the growing interest in the finest school of ecclesiastical music. We in London, duly grateful for what has been already done in this direction in various important churches both Roman and Anglican, have a distinct call for a kind of Palestrina Society, built somewhat upon the lines of the once famous Leslie's Choir, and devoted to the painstaking study of the finest specimens of the purest school of unaccompanied church music the world has known; and, further, to the practice of music selected from the church schools of all nations, following more or less the foundation patterns of the Italian school of the sixteenth century, which commanded the admiration of such advanced composers as Wagner and Liszt.

In addition to Dr. Martin's very striking and artistic Te Deum, the Coronation anthems of

Handel, Dr. Bridge's Jubilee anthem, &c., appropriate music of a religious type has been multiplied in various directions, and "Festival" and jubilant services of past times have been requisitioned to celebrate the great historical event of the past month.

An excellent rendering by choir, organist, trumpets, trombones, and drums of Wingham's *Te Deum*, at the Oratory, Brompton, on Accession Sunday, completing a day of memorably unique ecclesiastical splendour, brought forward the question—Why is so little of the master's music heard?—a question made all the more forcible by the observation of a great Italian Catholic authority, expressing surprise that the modern English school had produced so fine a work as this stately song of the Church.

A correspondence in *The Times*, initiated by the Bishop of Chester, having reference to the position of organs in churches, will probably lead to some interest being taken in the labours and "Report" thereon of the joint commission of leading authorities of the Institute of British Architects and the Royal College of Organists, meeting in conclave eight years ago. The Bishop quotes extensively from the Report just named, and gracefully acknowledges the receipt of valuable opinions from such high authorities as Sir John Stainer and Sir Walter Parratt.

Two of the most interesting features of the opinions condensed into the Report are the proposed removal of the organ, or the chief organ, from the chancel and the placing of the singers in some well selected position in the nave. In large churches these proposals would be probably expanded into the restoration of the musical force to the people's portion of the building in each case, the nave, and the separate existence of a ritual choir in the chancel. These suggestions, really indicating a return to ancient methods, will very likely gain strength in the near future, when the whole question of church musical requirements arrives at a more general consideration; even though the value of space in small churches, where at least the "west end" position still remains a possibility, may compel further thought. In the case of new churches of fair or large size, the ample central space not provided or contemplated by the ecclesiastical architects at the junction of the chancel, transepts, and nave of the ancient cross churches may in some way be secured and there centralised.

Another letter printed by *The Times* includes a wise protest against the mania for organs too large and too powerful for the buildings in which they are placed, and which are objectionable for reasons both architectural and musical.

ORGAN MUSIC.

At St. Luke's Cathedral, Halifax, Nova Scotia, Mr. F. Gatward recently gave an organ recital which included an "Andante Moderato" by the late Dr. Garrett, whose organ music, if not great in quantity, is excellent in character. The popularity of another piece, Lemmens' "Storm Fantasia," seems quite undiminished. Why do composers of organ music revel, as the "stormy petrel" is supposed to do, in indications of atmospheric disturbances? There are surely other subjects for "the programme mood," in which the monarch of instrumental music may triumphantly proclaim a solo-playing supremacy. The same scheme included Mendelssohn's third Organ Sonata, originally intended to be the first of the set of six. The late Dr. E. T. Chipp performed these sonatas from memory and once played this No. 3 to the composer, which drew from him a gratifying testimonial.

The departure of prominent organists has been a sad feature of the news of the past few months. Recently we lost Dr. G. M. Garrett and Mr. W. T. Best; now we are called upon to mourn the deaths of Dr. J. Naylor, so long the organist of York Minster and a very able church musician, and Dr. W. Spark, for many years organist of Leeds Town Hall.

The programme of Mr. A. H. Allen's recitals, at St. David's Church, Denbigh, on the 14th ult., included Hesse's variations on "God save the Queen," which, with Rinck's version in the well-known "Organ School," represent the accepted settings in variation form; and after all it is perhaps best to leave the national tune in its unadorned simplicity. Rheinberger's fine Sonata in A minor was also played. Mr. Elgar's effective "Imperial March," with Mr. J. E. West's admirable "Victoria—our Queen" March, are found very useful by our loyal organists, and are duly appreciated by listeners. The former piece had a place in Mr. Allen's scheme.

Dr. Creser's programme for one of the St. Saviour's Cathedral recitals, on the 16th ult., included Rheinberger's Sonata in D flat, a work well worthy of players familiar with the powers of the "king of instruments"; a very attractive "Cantilène" by H. A. Wheelodon, and Handel's fine Concerto in D minor and major. In the course of these same recitals, on the 23rd ult., Mr. A. H. Brewer, of Gloucester Cathedral, gave another excellent selection, including "Rhapsodie sur des Cantique Bretons," by Saint-Saëns; Merkel's Variations on a theme by Beethoven; and Bach's great display piece, the Toccata and Fugue in C major.

At an organ recital given by Mr. W. G. Green recently, at the Warwick Lane Chapel, Coventry, Rheinberger's popular Pastoral Sonata was one of the pieces played; another sign of the prevalent and deserved popularity of the representative German composer's organ works. A "Meditation" and Scherzo for organ by the Italian master, Capocci, were also performed. The programmes played by Mr. H. W. Weston at Holy Trinity Church, West Hill, Wandsworth, on the 13th and 17th ult., were excellent. They afforded further proof, if proof were needed, of the commanding influence of Rheinberger's genius in the presence on the scheme of the Toccata from Sonata, No. 14, and the Pastoral Sonata. A movement from one of Widor's Organ Symphonies and Saint-Saëns's "Rhapsodie" (No. 1) represented French organ music, and the organ classics, Bach and Mendelssohn, also claimed places of honour in the well-arranged programmes. Mr. Edwin Barnes lately gave a recital at Holy Trinity Church, Northwood, with an interesting programme including Gade's "Moderato," "Allegretto," and "Allegro."

In the columns of the *Pall Mall Gazette* Mr. Algernon Ashton, the esteemed pianist and composer, has expressed his disapproval of the performance of a movement by Grieg for the pianoforte on the organ at a certain suburban church. Though good taste in selection must remain a necessary qualification in connection with the arrangement of music for the organ or any other instrument, it is rather too late in the day to protest against organ arrangements finding acceptance. The old masters wrote much indifferently assigned to either harpsichord or organ; Bach himself led the way, by arranging some of Vivaldi's and other writers' music for stringed instruments; and, not to dwell further on this topic—of marked interest, one must allow—the organ, with its great and varied resources, has long been, and probably always will be regarded as *par excellence* the specially privileged medium for the performance of arranged music.

JUBILEE MUSIC.

THE thoughts and feelings which have so recently thrilled the hearts of Britons all over the world have found their highest expression through the divine art of music. The celebration of Queen Victoria's sixty years' reign—this unique event in our nation's history—has called forth an unprecedented outburst of jubilant strains, and millions of Her Majesty's loyal subjects, young and old, have raised their voices in notes of joy and gladness. "God save the Queen," as poured forth from 50,000 little throats at Sheffield, on the occasion of the Queen's visit to that busy centre, may be taken as the initial note of the pæan which has sounded and resounded throughout this vast empire. In countless "quires and places where they sing," and in concert-rooms and out-door celebrations innumerable, music has been the handmaid of the national rejoicings.

THE JUBILEE SERVICE AT ST. PAUL'S.

Words utterly fail to give even the faintest idea of the dazzling and moving scene which met the eyes of those who were privileged to stand on the steps of St. Paul's Cathedral at the open-air service on the great Jubilee Day, the 22nd ult. This never-to-be forgotten sight was most magnificent, baffling description, and we must therefore be content with merely recording the music that was performed and the manner of its performance. Sir George Martin's Jubilee Te Deum is now so well known that any description of it is unnecessary. But as one critic at least has referred to the peculiarity of beginning a festival composition with a minor chord, we have the highest authority for stating that the thoughtful composer had a special object in view in thus commencing his jubilant work. He had in his mind's eye the cheering of the crowds, the clanging of the bells, and that which would go to make up the purely secular element of the occasion at the time of the Queen's arrival at the Cathedral. The chord of F sharp minor, with which the Te Deum opens, was therefore intended to be the dividing line, so to speak, between the secular rejoicing and the sacred song of thanksgiving, and thus to withdraw the attention from things material to things spiritual. The service was accompanied throughout by the military bands of the Royal Artillery and the Royal School of Military Music, Kneller Hall. These efficient wind bands admirably sustained the voices. The choir, stationed on the steps of the West front, was very large, and included many eminent musicians and not a few well-known London organists. We noticed Sir Walter Parratt, Sir Arthur Sullivan, Sir J. Frederick Bridge, the veteran Dr. E. J. Hopkins, Dr. Hubert Parry, Mr. Randegger, Dr. A. H. Mann, Mr. W. H. Cummings, Mr. Barton McGuckin, Mr. Henry Gadsby, Mr. John E. West, and Mr. Joseph Bennett, who, with many others, were singing "with heart, and soul, and voice." Sir John Stainer represented the University of Oxford. The Children of the Chapel Royal, in their gorgeous scarlet and gold state uniforms, made a pleasant relief to the sea of white surplices, and further colour was infused by the bright robes of the doctors of divinity, music, &c., not to mention the gorgeous copes worn by the high ecclesiastical dignitaries.

Immediately after the arrival of the Queen, Sir George Martin raised his baton and the Te Deum was commenced. Every singer did his best—and who could help doing so on such a memorable occasion?—to give the work a worthy rendering, and the result must have been most gratifying to the new Knight, who carries his well-merited distinction with his usual natural modesty. The "Dean, Canons, and

Minor Canons" sang "O Lord, save the Queen," to which the choir responded "and mercifully hear us when we call upon Thee." The Lord's Prayer was intoned with remarkable precision, the soft sustained chordal accompaniment of the wind band being in admirable keeping. After a short and very beautiful prayer, there followed the first verse of the 100th Psalm, "All people that on earth do dwell," and its doxology, sung in unison to the familiar "Old Hundredth." Sir George Martin turned towards the Queen to conduct this, and the simple strains of the fine old tune produced a thrilling effect. After the Benediction one verse of "God save the Queen" was spontaneously sung, and then "three cheers" were lustily and heartily given for our revered Sovereign Lady, Queen Victoria.

Her Majesty then proceeded on her triumphant way, and as she did so there came over us the feeling that the spell of this memorable service would never be broken.

WINDSOR.

Her Majesty the Queen attended a private thanksgiving service at St. George's Chapel, on the morning of the sixtieth anniversary of her Accession. The music on that interesting occasion included the Bishop of Wakefield's new hymn, "O King of kings," to Sir Arthur Sullivan's music, the Prince Consort's Te Deum, and "Now thank we all our God," to its familiar tune. The service, which would recall many touching memories, was naturally of a deeply affecting nature. At the afternoon service, held in the nave, Mendelssohn's "Hymn of Praise" was sung, with Madame Albani and Mr. Edward Lloyd as soloists. The choir was augmented to 200 voices and the orchestral accompaniments were played by the Queen's private band, the whole being under the experienced direction of Sir Walter Parratt, Master of the Musick to the Queen.

LONDON.

The Sunday morning service at St. Paul's Cathedral on Accession Day was attended by the Prince and Princess of Wales and several other members of the Royal Family. The music was naturally of a specially festal character, and included Handel's "Zadok the Priest," Sir George Martin's Jubilee Te Deum and Antiphon, and his recent Communion Service in A, with orchestra, specially scored for the occasion.

At Westminster Abbey, where Sir J. Frederick Bridge claims to have *five* organs (or is it six, including the pedal?), Martin's Jubilee Te Deum and Antiphon, Bridge's anthem "Blessed be the Lord thy God," and Stainer's "Lord, Thou art God," thrilled the huge congregations gathered at the various services. The organ was supplemented by a complete band of brass instruments and drums, which, as the Lord Chancellor and Peers in their robes, including Lord Salisbury, marched up the nave, played Gounod's Marche Solennelle in E flat, and the march from Mendelssohn's "Athalia" as they retired.

Not the least extraordinary development of music during the last two years is the practice of giving concerts in various places on Sundays. This has been remarkably exemplified at the Queen's Hall, London, where the scene on Sunday, the 20th ult., bore strong evidence to the change which has taken place in regard to public musical performances on Sunday. In the afternoon a full band and chorus, under Mr. Randegger's conductorship, sang the "Hymn of Praise" (Madame Clara Samuelli and Mr. Ben Davies in the chief solo parts), Randegger's 150th Psalm, &c. A specially interesting feature was the presence of four such eminent musicians:

as Sir J. Frederick Bridge, Mr. F. H. Cowen, Mr. Eaton Faning, and Sir George Martin, who respectively conducted their own works—viz., the Jubilee Anthem ("Blessed be the Lord thy God"), the Commemoration Ode, the Jubilee Te Deum and Antiphon, and "The Queen's Song."

The Jubilee Commemoration concert of the Royal Albert Hall Choral Society, on May 6, was noticed in our last issue, and that of the Philharmonic Society is referred to elsewhere.

THE CATHEDRALS.

The festive character of the thanksgiving music was very marked in those venerable fanes which are the proud glory of our beloved land. We are indebted to the organists of many of our Cathedrals and Collegiate Chapels for supplying us with the necessary information for the following *resumé* of Jubilee services on Sunday and Tuesday, the 20th and 22nd ult.

At Bristol, with which Cathedral Mr. George Riseley has been connected as chorister and organist for fifty years, the Mayor and Corporation attended the morning service in state, when Wesley's fine service in E and Handel's "Zadok the Priest" were sung. The volunteers attended in the afternoon, when their bands accompanied this congregational service. At Trinity, Cambridge, under Dr. Alan Gray, Stanford in B flat and Handel's "The King shall rejoice"; and at King's, under Dr. A. H. Mann, Mann in A flat, Stainer in B flat, Wesley's "Ascribe unto the Lord," and "Zadok the Priest" were the principal Jubilee selections in the College chapels. Canterbury can claim to have the doyen cathedral organist in the person of Dr. Longhurst, who has been connected with the Cathedral for very nearly seventy years! The Sunday services at the Kentish city included Hopkins in A (morning), Stainer in A (evening), and Handel's "Zadok the Priest." On Jubilee Day, Rogers in F and Kent's "Blessed be Thou" shared the honours with Gibbons's "Hosanna." From Canterbury to Carlisle is a far cry geographically, but the services at the border city were planned on somewhat similar lines. "Behold, O God" (Walmisley), and "Blessed be the Lord thy God" (Bridge) on Accession Day, with Garrett in D (throughout), "O Lord, grant the King a long life" (Child), and "We will rejoice" (Croft) on the following Tuesday, were sung under Dr. H. E. Ford's direction. Chester, so closely associated with Handel's encounter with the "sight-singing" man, and where Dr. Joseph Bridge is the chief musician and conductor of the approaching festival, Martin's Jubilee Te Deum and a new hymn composed by Dr. Bridge were sung, and the band of the Cheshire regiment augmented the organ accompaniment. Across the Irish Channel, at the Chapel Royal, Dublin, an anthem composed by Dr. Culwick, "Behold, O God, our Defender," was included in the service.

Professor Armes, at Durham, had "put up" Smart in F (throughout), Walmisley's "Behold, O God, our Defender," the Professor's 1887 Jubilee anthem "Rejoice in the Lord," and, on Jubilee day, Child's "O Lord, grant the King a long life," and Handel's majestic "Zadok the Priest." A children's service in the afternoon was a pleasant feature. At St. Mary's Cathedral, Edinburgh, under Mr. T. H. Collinson's direction, a special diocesan choir festival was held on the eve of Accession day, when nearly 700 voices sang Martin's Te Deum, accompanied by the band of the Royal Scots; and Mendelssohn's "Lauda Sion." Stainer's "Lord, Thou art God," accompanied by brass quintet, drums, and organ, was the feature on Jubilee day. Ely celebrated the event by Handel's "The King shall rejoice" at the Sunday evening service; on the Tuesday, Stanford's Te Deum in B flat

and "Zadok the Priest" were sung by a choir of 150 voices, conducted by the organist, Mr. T. Tertius Noble. Exeter began the four services of the day at 9 a.m. with a military service; later on Martin's Te Deum, Bridge's "Blessed be thou," and Handel's "The King shall rejoice" were sung. A choir of 130 voices and band of thirty led the great Jubilee service, when the Te Deum was Haydn in C and Handel's anthem was repeated, all being under the direction of Dr. D. J. Wood. Mr. A. Herbert Brewer, the young and energetic organist of Gloucester, had arranged for "Zadok the Priest," Mendelssohn's "Hymn of Praise," and his own Festival Service in C. A special feature at Gloucester was the singing of two hymns and the National Anthem by a choir of 120 voices, on the tower of the Cathedral, at 8 a.m., on the 22nd ult.

Hereford, through Mr. G. R. Sinclair, records Wesley's "The Lord hath been mindful" and Goss's "The Lord is my strength," in addition to Stanford in B flat and Stainer in the same key. Leeds Parish Church is musically a cathedral. Here, under Mr. Alfred Benton, were sung the Prince Consort's Te Deum, Martin's Antiphon, and Handel's "Zadok." In the Town Hall, on Sunday evening, Mr. Benton conducted Mendelssohn's "Hymn of Praise," with band and chorus of 350 performers. Lichfield, where Mr. J. B. Lott is organist, performed Stanford in B flat, the Prince Consort's Te Deum, and two of Handel's Coronation anthems. An identical programme was provided by Mr. F. H. Burstall at Liverpool, with the addition of Dr. Varley Roberts' anthem "I will sing unto the Lord a new song." Dr. Keeton, at Peterborough, records Mendelssohn in A (morning), Martin in B flat (evening), Beethoven's "Hallelujah" and Stanford in B flat (on Jubilee day). At Norwich, under Dr. Bates, Martin's new Te Deum, with cornets and trombones, and Handel's "Zadok"; and on Tuesday there was a "Service of Praise," when a unique procession, including hospital nurses and the Nonconformist ministers of the city, marched through the Cathedral. The Prince Consort's Te Deum was sung, and the service was accompanied by full military bands. Dr. Harwood accompanied at the "Cathedral Church of Christ" (more familiarly known as Christ Church), Oxford, Stainer in E flat and Goss's fine anthem "Praise the Lord, O my soul." At Magdalen, where Dr. Varley Roberts is organist, Smart in F, Handel's "Zadok," Hopkins's "The King shall rejoice," on Sunday; and on Tuesday, Smart in G, Handel's "The King shall rejoice," and "I will sing unto the Lord" (Roberts) were selected.

At Rochester, where the veteran Mr. John Hopkins is "chief musician," his own Te Deum in E, Handel's "Zadok," two anthems by his distinguished brother, Dr. E. J. Hopkins, Attwood's "I was glad," with the services by Stainer in B flat, Elvey in A, and Garrett in E formed the programmes. Music, under Dr. M. J. Monk's direction, is doing well at Truro, where Stainer's "Let every soul be subject" and Foster's "My heart is inditing" were the anthems. From Winchester, the former scene of S. S. Wesley's labours, Dr. G. B. Arnold reports that "Zadok the Priest" was sung by a choir of 300 voices. York, where Mr. Thos. Robinson is acting organist, drew upon two of the older cathedral composers in selecting Boyce in A and Attwood's "I was glad," in addition to Handel's "The King shall rejoice" and "Zadok the Priest"; but on the 22nd, Martin's Jubilee Te Deum and Antiphon were sung.

Similar reports from Chichester, Lincoln, Newcastle-on-Tyne, Salisbury and Wells were unfortunately received too late to be incorporated into the above record.

AN IMPORTANT COPYRIGHT QUESTION.

THE following letter appeared in a recent issue of our contemporary, *Musical News*:

TO THE EDITOR OF "MUSICAL NEWS."

SIR,—Our attention has been directed to an article in your issue of the 5th inst., in which reference is made to our action in interfering with an arrangement, by Dr. Coward, of the National Anthem, on the ground that it "was based upon" the well-known arrangement by the late Sir Michael Costa, which is our copyright. No one regrets more than we do the necessity of that interference; at the same time, our right to interfere was beyond all question. To say that Dr. Coward's arrangement was based on Costa's is, we venture to think, an imperfect statement of the case. With the exception of one or two trifling differences, Dr. Coward's arrangement was Costa's. We forward a copy of each herewith to enable you to test the accuracy of this assertion. We were indeed unfortunate in being obliged to take steps to in any way disturb the proceedings at Sheffield on the occasion of the Queen's recent visit to that city, especially as the singing of the children under Dr. Coward's able organisation and conductorship was one of the most successful items in a programme that was successful throughout. But, assuming that we are entitled to claim copyright in the arrangement in question, which we say is Costa's, no other course was open to us. The reprinting of 30,000 copies of a valuable copyright was a serious trespass on our rights, and to protect our property we were forced to interfere; but the trespass itself was an insignificant trifle when compared with the far-reaching results of the trespass. To print any copyright without acknowledging the permission of the proprietor, inflicts far greater damage upon his property than the mere printing of so many copies, for it amounts to an advertisement to the world at large that the owner has no copyright interest in his own property, and the public are tempted to suppose that what is claimed by no one is common property, and they help themselves accordingly.

As an illustration of this damaging feature in the case, we may mention that we first became aware of Dr. Coward's arrangement, not from any evidence obtained from Sheffield, but from the receipt of a printed copy of the Sheffield reprint, forwarded from X (another town in Yorkshire). That copy was accompanied by a request that we would tender for the reproduction of so many thousand copies of it. The people of X may have recognised Costa's arrangement in the Sheffield production, or they may have been willing to infringe what they imagined to be Dr. Coward's arrangement. However that may be, the result of their appeal to us was an invitation that we would tender for the printing of one of our own copyrights! Seeing Dr. Coward's name on the copy they should have been better advised, but the whole point of our remarks is that the omission of our name was the essentially damaging incident in the Sheffield mistake. Apparently by an accident the people of X invited us to tender for the printing. Had they not done so any other printer might have actually printed the copies unknown to us, and so on *ad infinitum*. An experience extending now over a good many years has taught us that a copyright once infringed is permanently damaged, chiefly because of the impossibility of tracing and cancelling the numerous copies that are circulated without the proprietor's name attached. Each one of these copies may be, and a considerable portion usually are, utilised as "copy" for the local printer, and the ultimate injury done cannot be ascertained or estimated.

It was mainly because of this permanent damage that we interfered, and we think that everyone will admit that, if the copyright is ours, our interference was both necessary and proper. That this copyright exists is unquestionable.

In your article you ask that someone learned in the law will inform you what is the minimum of new matter which enables an arranger to claim copyright in an old air. Without professing to be learned in the law, we think we may hazard an opinion. To our mind it is simply a question of evidence by comparison—viz., whether, taking one arrangement as a whole, and comparing it with another, the points of resemblance are so close as to impel the belief that the one is, intentionally or accidentally, a copy of the other. You mention four peculiarities of Costa's arrangement. Without limiting those peculiarities to four, we submit that it is not legitimate to take each peculiarity by itself and to inquire whether each one in itself constitutes a copyright. The whole of the characteristics of the one arrangement must be taken collectively and compared with the whole of the characteristics, taken collectively, of the other; and if, so judged, the one is a copy or a colourable imitation of the other, then the second, in point of date of publication, is undoubtedly an infringement of the first. It might happen that one arranger, without ever having seen or heard a previous arrangement, might repeat it note by note. Nevertheless, his arrangement would be an infringement of an earlier published arrangement, and in the eye of the law it would be a copy. You ask whether a ritornello of six notes can be copyrighted. That, in the abstract is, we think, not a question for consideration. The point is, whether the arranger who first introduced the ritornello (Costa in this case), who used it at two places in the composition, and who used certain notes for the purpose, has not by so doing added to his work a new feature of musical merit which entitles him to claim it as his own. The same form of question must be applied to each one of the characteristics of his composition, whether four or more. The answer in the affirmative to any one of these questions would be sufficient to establish a copyright arrangement. But the final decision does not depend upon the answer to each or any of them; it depends upon the combined answer to all of them.

Your question is, "What is the minimum of new matter which enables an arranger to claim copyright in an old air?" We have endeavoured to show that this question cannot be answered in the abstract. A comparison is essential; but we do not hesitate to affirm that no new matter is necessary. The re-arranging of old matter without doubt may constitute a copyright without the addition of anything new. But it must be a new arrangement. As an example, we might instance the words of an anthem. Clearly every verse of the Scriptures is non-copyright. But if Sir J. Stainer or Professor Bridge, for the purpose of obtaining suitable words for an anthem, looks through the Scriptures and selects one verse from one chapter and one verse from another chapter, and so on, and collects the selected verses from various books in the Old or New Testament, or from both, and collates them so as to emphasise a common sentiment, or to illustrate a kindred idea, it cannot be disputed that he holds a copyright in the words of his anthem. Could anyone deny that in such a collection and collation of verses there is "literary merit"? and if there is literary merit there is also copyright, notwithstanding the fact that there is no new matter. Given a non-copyright melody, the same rules apply equally to musical arrangements and to literary arrangements.

To return to Costa's arrangement of the National Anthem, he not only conceived and planned certain characteristics of his own, but he arranged them in a certain defined order. His arrangement does not depend upon any one of those characteristics, it consists of the whole of them. No one else may do as he did. Each one of his characteristics may or may not of itself be sufficient to entitle him to monopolise it, but united they must stand as Costa's, and no one else's. Alterations in Costa's arrangement do not affect the question, but new features must not be engrafted upon what is copyright without them. We doubt whether any other arrangement of the National Anthem exists which contains so many essentially distinguished features as Costa's. To assert then that Costa's arrangements are not capable of copyright is tantamount to asserting that there can be no copyright arrangement of the National Anthem. This, again, is tantamount to a statement that there can be no copyright in the arrangement of any non-copyright melody, which is absurd.—Q.E.D.

It is only fair to add that Dr. Coward has told us that he never saw Costa's arrangement, but that he merely wrote down what he has heard performed, and what he has himself conducted, on many occasions. His statement, of course, concludes that point. No doubt, without knowing it, he has both heard and conducted Costa's version. But no one is entitled to reproduce or publish a publication, every note of which he knows by heart, if it happens to belong to someone else. Like yourself, we do not in any way reflect upon Dr. Coward's action, in face of his assurance above referred to, and we hope that he will acquit us of any other motive than the natural wish to protect what to us is a very valuable property.

Your obedient Servants,

June 9, 1897.

NOVELLO AND CO.

HANDEL FESTIVAL.

ONCE again has the machinery of the Handel Festival got into motion, and ground out its great results with unflinching regularity. We have been so accustomed to this during hard upon forty years that the possibility of a breakdown never occurs to our minds. It exists, of course. There comes a moment to every human enterprise when its promoters learn that nothing on earth is immune from collapse and disaster. That moment, however, has not yet come to the Handel Festival, and we must all hope that it is a very long way in the future. At present the Crystal Palace authorities have only to touch a button and the wheels go smoothly round. One thinks of the late Count Molke and the telegraphic word which, in 1870, transformed the peaceful, laborious German people into a congerie of armies. I am told that the operation which triennially places 3,500 singers and players upon the Handel orchestra is not exempt from change—that, for example, it involves more and more Londoners, and, consequently, fewer and fewer provincials. I cannot say, of my own knowledge, that this is actually the case; but Londoners, being close at hand, are less costly than their brethren from the country, and perhaps more easy to obtain. The balance of temptation is decidedly in favour of such a modification of the original plan as that referred to. Turning to a cognate matter, of course I see with my own eyes that the orchestra of the festival is more and more largely made up of female performers. With all due respect to feminine executive talent, I have a rather poor opinion of woman as an orchestral player. She is not devoted enough to her task to keep from looking about her when attention should be absorbed by the music, and if she were she does not possess the power and promptitude in attack which, as a rule, the men display. Were I in Mr. Manns's place, therefore, I should say to the feminine element, "Thus far shalt thou come, and no farther," especially after experience of the recent festival, with its falling off in the volume and energy of the strings. The exceptions just pointed out allowed for as such, the Handel

machinery worked as before, and placed upon the orchestra a body of performers which, if not the finest of the series, was capable of grand effects, and worthily sustained the character made traditional by forty years.

The general rehearsal (11th ult.) was attended by about 15,000 persons—no doubt a large audience, but certainly a smaller one than usual, and thus early appeared ominous signs that the festival would lose rather than gain by nearness to the Jubilee celebration. It was natural, and, at first thought, not unreasonable to suppose that the crowds gathered in the metropolis for the national event would be glad to fill up the time of waiting by such an effective diversion as attendance upon the festival. But some not very recondite reflections indicated a different result. The Jubilee was certain to prove an expensive affair for its visitors, most of whom would be prompted by prudence to save in one direction what must necessarily be spent in another. Moreover, observers know full well that the public cannot serve too impulses at the same time. They yield to the stronger and neglect the weaker. All things considered, the 15,000 visitors to the rehearsal should have occasioned surprise that they were so many rather than disappointment that their number fell short of the attendance on previous occasions when the Handel Festival practically had the field to itself.

The programme drew largely upon that of Selection Day, but did so less for purposes of preparation than for the entertainment of the public. Miss Ella Russell, Madame Nordica, Mr. Lloyd, Mr. Barton McGuckin, Mr. Andrew Black, and Mr. Santley were safe in the familiar airs assigned them for the Wednesday performance; while, as there were only eight choral numbers, all well known, the rehearsal, as such, of the selection pieces need not have lasted long. Nor, indeed, did it occupy the usual space of time, Mr. Manns being desirous of taking his freshly-gathered host through the arduous choruses of "Israel in Egypt." Already that work had been given an extra rehearsal, but Mr. Manns was not justified in letting slip any opportunity of guarding against such a disaster as that of 1894, when a chorus had to be stopped and recommenced. The result of further trial proved satisfactory enough for reasonable assurance, but the rehearsal, as a whole, did not come up to expectation. The chorus appeared lacking somewhat in confidence, often singing timidly and being backward in attack, while the tone of the sopranos struck me as singularly weak in volume and poor in quality, save when familiar music was in hand. No fault could be found with the basses and tenors, who were quite up to the old mark, and the altos were much as usual. From "The Messiah" only the "Hallelujah" was tried, but, to be in harmony with the hour, we had the National Anthem, followed by "Zadok the Priest" and the prelude to the "Occasional Oratorio"—most pompous of festal overtures. The orchestra further tested its own quality in a Minuet and Bourrée, and in the Organ Concerto in B flat, (No. 2 of the second set), with Mr. Walter Hedgcock at the solo instrument.

"The Messiah" occupied its old place in the scheme, and, on the 14th, drew together an audience numbering 17,101. Again a smaller number than ordinary, but by that time everybody was prepared for a falling off. Madame Albani, Madame Marian McKenzie, Mr. Lloyd, and Mr. Santley undertook the solos in the familiar work, discharging their task after a fashion which it would be waste of time to describe. So with the chorus, because if a choir of English men and women cannot sing "The Messiah" well, they can do nothing else even decently. No Handel Festival is ever likely to come to that. The greater examples of choral writing in the work were received as enthusiastically as ever, and general satisfaction prevailed, save when the eye marked the shrinkage of attendance from the customary standard.

On the 16th (Selection Day) the fall in numbers was still more serious, but this may, perhaps, be explained by the fact that the general rehearsal had presented most of the selected works at cheaper rates. But even then, the soloists, of whom four were *prime donne*, could scarcely consider themselves complimented by the unusual array of empty places. The performance was a decided improvement upon that of Friday. Chorus and orchestra alike showed greater confidence, and a more marked *esprit*

de corps seemed to prevail. Hence such fine choral numbers as "Immortal Lord of earth and sky" and "Zadok the priest" came out with satisfying results. So, too, did "Envy, eldest born of hell," although a greater effect should have been made in the tremendous passage, "Hide thee in the blackest night," where the "additional accompaniments" proved most uncommonly reticent. The soloists were those who took part in the general rehearsal, plus Madame Albani, who, I believe, does not attend on such occasions. The successes of these artists were most decided in "Sweet bird" (Madame Albani), "Let the bright Seraphim" (Madame Nordica), "Ombra mai fu" (Miss Clara Butt), "Sound an alarm" (Mr. Lloyd), "Waft her, angels" (Mr. McGuckin), "Honour and arms" (Mr. Black), and "O ruddier than the cherry" (Mr. Santley). Particulars are quite uncalled for owing to the familiarity of the chosen pieces and the absolute knowledge that each artist was equal to the task appointed. Mr. Manns set his face like a flint against encores, and found that process easy when the audience had discovered that he could be firm. Only stern resolution is needed to crush the encore nuisance everywhere.

"Israel in Egypt" attracted an audience 16,777 strong, and when those figures came to hand we, of course, knew the full answer of the public to the Handelian appeal. The result was almost worse than anticipation. Only once before—in 1865—had the numbers dropped so low, and now there is much leeway to make up in 1900. The largest attendance stands on record as 87,796—this was in 1886. The smallest is said to have been 59,434. That of the present year will go down to posterity as 67,378. It was all the fault of the Jubilee, and it is consoling to know that Jubilees are not triennial. Some observers, it may be—more especially those who depreciate all composers save the idol of the hour—will try to see in the statistics of the late Festival an indication that the public are wearying of Handel. Well, if they like to build upon a false foundation they must. Time will teach and correct them. I grant that the attendance has been declining since 1888. Here are the figures:

1888 — 86,337
1891 — 80,796
1894 — 76,406
1897 — 67,378

But a search farther back shows that a fall is followed by a rise, and that the average remains about the same, while, with regard to the present drop from the figures of 1894, the special conditions under which the Festival took place rob it of all significance.

The closing performance, as might have been expected, proved more successful than any other, although the formidable obstacles presented by "Israel in Egypt" stood in the way. As already pointed out, much depended upon this effort. A disaster in 1894 had to be atoned for, and the public once more reassured on the point that the greatest of choral oratorios is safe at Sydenham. These considerations, we may well believe, were not without influence upon the conductor and his forces, putting them in the mood for special exertions and more than common heedfulness along every inch of a course abounding in pitfalls. The result was victory. Only once as the oratorio proceeded did signs of indecision arouse apprehension, but they quickly passed and the most difficult choruses, or some of them, were the most remarkable for executive merit. One was bound to admire above all the magnificently steady singing of the tenors and basses, whose progress showed all the qualities of the very best choral singing. They were ever "on the spot" and the majesty of their entrance after a "rest" satisfied even those who could compare the chorus with the very best of the series. It is superfluous to dwell upon particulars—to tell how the "Hailstone" raged, and how "He sent a thick darkness," most suggestive of musical pictures, made us feel the terrors of the Egyptian gloom. Again delightful was the change to "But as for His people," and jubilant the effect of "The horse and his rider," which, at the close, crowned the success of the day. I would wish the festival of 1897 to be remembered by the rendering of "Israel in Egypt." In it all concerned "triumphed gloriously" and proved that, if not better, they were at least as good as their fathers in Handelian singing. The solos, entrusted to Miss Ella Russell,

Madame Clara Samuelli, Miss Butt, Mr. Lloyd, Mr. Andrew Black, and Mr. Santley were in execution on a par with the choruses. The American soprano gave the long-drawn strains of *Miriam* in admirable style; Mr. Lloyd stormed through "The enemy said" with as much vigour as *Pharaoh* showed in his pursuit, and with more success, while the delivery of "The Lord is a man of war," by Messrs. Black and Santley, stands unsurpassed by any of which my memory retains knowledge. So was the festival worthily rounded off, and the audience sent away charged with pleasant recollections of an event which in character, as in dimensions, is approached nowhere else.

I must speak highly of all the arrangements. They worked with the utmost smoothness. Especially must I compliment Mr. Manns upon the result of his arduous and responsible labours. All the lustre of worthy achievement was reflected upon the conductor, whose energies are as unflagging as his musical resources and skill are adequate to all emergencies.

JOSEPH BENNETT.

ROYAL OPERA, COVENT GARDEN.

WITH the exception of the revival of M. Bruneau's lyric drama "L'Attaque du Moulin," which was mounted on May 29, the performances at Covent Garden have been chiefly concerned with the appearances of well-known artists in familiar parts and the *début* of a few vocalists new to England. The principal singers in "L'Attaque," Miss Esther Palliser, Miss Brema, M. Noté, M. Scaramberg, and M. Bonnard, were very much in earnest, but, save by Miss Brema, who impersonated *Marcelline* with her usual dramatic intensity and power, the spirit of the work was not caught, and the interpretation in its entirety was deficient in the *verve* and *finesse* which this opera imperatively demands. M. Flon conducted.

The presentation of "La Traviata," on the 4th ult., was a curious substitute for Wagner's "Tristan und Isolde," in which M. Jean de Reszke was to have appeared; but it enabled Madame Saville, who sustained the title rôle, to deepen the favourable impression she had previously made.

The performance of "Tannhäuser," on the 8th ult., merits notice for the excellence of Mdlle. Pacary's assumption of *Venus*, and for the completeness of Mr. David Bispham's personation of *Wolfram*. The parts of *Tannhäuser* and *Elizabeth* were respectively sustained by M. van Dyck and Madame Emma Eames, whose assumptions were noticed at the previous performance.

An excellent rendering in German was given on the 12th ult. of "Die Walküre." Miss Susan Strong gave a charming and most able reading of *Sieglinde*, Miss Brema's embodiment of *Brünnhilde* was superb, both vocally and histrionically, and M. van Dyck's personation of *Siegfried* was manly and convincing. Madame Schumann-Heink as *Fricka*, Mr. David Bispham as *Wotan*, and Mr. Lemprière Pringle as *Hunding* completed the cast. At this performance, in place of the magic lantern representation of clouds and flying horses in the last act, there were substituted life-size horses which ran down a sloping board behind a set piece, but although more realistic the result was not so suggestive as the former device.

M. Jean de Reszke appeared as *Tristan* on the 14th ult., and again presented an ideal reading of the part. *Isolde* was impersonated by Mdlle. Sedlmair, a new-comer, and who, although somewhat deficient in vocal power, proved a most sympathetic and accomplished artist. Miss Brema, as *Brangäne*, and Messrs. Bispham, Pringle, and Simon were also excellent in their respective characters. The two last-named operas were conducted by Herr Seidl, who again showed consummate skill in securing due balance of tone between the voices and the orchestra.

Concerning Herr Dippel and Herr Brucks, who made their first appearance here on the 17th ult. in the respective characters of *Lohengrin* and *Telramund*, it may be said that both made successful *débuts*, but further criticism may be deferred until they have been heard in other parts.

The pleasantly anticipated first appearance in England of M. Jean de Reszke in the German version of the title rôle of "Siegfried" took place on the 21st ult., and it may unhesitatingly be said that the performance of the work was the finest ever witnessed in London. M. Jean de

Reszke has rarely shown more convincingly how great an artist he is than on this occasion, and his embodiment of the fearless hero must be placed amongst his best assumptions. Herr Lieban gave his gnomish and extraordinarily finished reading of *Mime*, Miss Susan Strong was a fascinating *Brünnhilde*, and the words of *Erda* were finely declaimed by Madame Schumann-Heink. M. Edouard de Reszke was an impressive exponent of *Der Wanderer*, Mr. David Bispham's personation of *Alberich* was as complete as usual, and Madame Saville sang the bird's warnings with notable neatness. The orchestral portion was magnificently rendered under the direction of Herr Seidl, who was called on to the stage after each act by an enthusiastic audience.

The State performance in connection with the Jubilee celebrations took place on the 23rd ult., when, owing to the number of foreign official personages in London, the house presented a more than usually brilliant spectacle. The programme consisted of the second act of "Tannhäuser," the third act of Gounod's "Roméo et Juliette," and the fourth act of Meyerbeer's "Les Huguenots," which were severally conducted by Herr Seidl, Signor Mancinelli, and M. Flon. The heroines in these excerpts were embodied respectively by Madame Eames, Madame Melba, and Miss Macintyre, and their lovers by M. van Dyck, M. Jean de Reszke, and M. Alvarez. The last-named artist and Madame Melba made their first appearance this season on this occasion, and both sang very finely. M. Renaud, a new-comer, made a very favourable impression by his assumption of the parts of *Wolfram* in "Tannhäuser" and the *Comte de Nevers* in "Les Huguenots"; but State performances are not opportune occasions for calm and philosophical judgment of an artist's abilities. Other principal characters were personated by M. Plançon and M. Edouard de Reszke. The house was charmingly decorated with flowers, and the arrangements reflected great credit on Mr. Neil Forsyth.

PHILHARMONIC SOCIETY.

We doubt whether there is a busier man amongst British musicians than Dr. Hubert Parry since he became director of the Royal College of Music, and yet he has produced some of his finest music within recent years. When *Walther* in "Die Meistersinger" asks for a definition of a "Meisterlied," that lovable philosopher, *Hans Sachs*, replies (we quote Mr. Corder's translation):

One who, spite care and duty,
Yet sings a song of beauty,
A master he must be.

In Dr. Parry's "Theme and Variations in E minor for orchestra," produced at the Philharmonic Society's concert of the 3rd ult., we have a "song of beauty," while it has never been more clearly demonstrated that the composer is indeed a master. Dr. Parry designed his theme, of course, with a special view to the treatment it was to undergo; yet it is a fine, manly tune, thoroughly characteristic of its composer in regard to phraseology, harmony, contrapuntal accompaniment, &c. Here it is:



Not content with following in the footsteps of the great masters of the variation form, Beethoven, Schubert, and Brahms, Dr. Parry must needs enrich the world with an innovation which is a stroke of genius and a veritable "Egg of Columbus." He has arranged his twenty-eight variations in four groups, corresponding in character, *tempi*, key relationship, &c., to the four movements of a sonata, though they are not divided by pauses. The divisions are clearly marked, more especially between the "first movement" and the *Scherzo* (to borrow the terms applicable to the sonata or symphony), where a solemnly impressive and richly scored "Pause" variation for the brass instruments forms a truly beautiful contrast to the following six variations in *Allegro scherzando*, *vivace tempo*. It would be presumptuous to offer a final opinion on a work so full of ingenuity and beauty after a single hearing. Suffice it to state our impression that there is not a dull moment in these variations and that they contain a rich store of alternately inspiring, impressive, humorous, and always delightfully optimistic English music. And such is the spontaneous art of our English master (*ars celare artem*!) that a mere dry-as-dust display of learning is never even suggested. The splendid work will often be heard again, we feel convinced, for it is a masterpiece which will grow upon us and reveal fresh beauties each time of performance. It was well, though not perfectly played, and Dr. Parry was recalled three times. M. Sarasate played Mendelssohn's Violin Concerto, songs were sung by Madame Sigrid Arnoldson by Gounod and D'Alabieff with consummate art, and the orchestra was heard in Beethoven's "Egmont" overture and Spohr's "Power of Sound" symphony.

Three novelties, two by English composers, were produced at the Commemoration concert of the 17th ult. Of these Mr. Edward German's English Fantasia "In Commemoration" is the most important in scope. It is an attempt at a musical expression of the proud thoughts engendered by the glorious event celebrated during the last month, and is consequently laid out on a grandiose scale and scored for what Wagner would have styled "grosses Fest Orchester." The music is vigorously jubilant during the greater part of its course, while there are portions in *quasi* pastoral style, and yet others in which a prayerful or at any rate reflective mood seems suggested. The themes, without being striking, are well chosen, some of them being full of charm. The writing is very polyphonic and, in our opinion, too much so for a work of this class. This, we fancy, is the cause of Mr. German's want of success in making his orchestration effective. For he has not been able to so distribute the orchestral means at his command that each part stands out boldly, and the chief melody predominantly so. Moreover, he all but abuses the large number of percussion instruments, till their din overpowers almost everything else; wherefore we would strongly advise the gifted composer to partly re-score his work. The Fantasia possesses so many good qualities and has such evident chances of popularity that no effort should be too great to remedy its defects. Mr. Cowen's scena "The Dream of Endymion" (the excellent poem by Mr. Joseph Bennett) shows him at his best. It is thoroughly vocal and melodious, equally good in its passionate and languorous passages, and, like all his works, beautifully scored. The middle portion, commencing with the words "Ravishing music floats around," is in Mr. Cowen's most graceful and taking style; while the gradual working up to the impassioned climax, and the latter itself, show the composer's gifts of dramatic expression in a highly favourable light. Mr. Ben Davies sang it splendidly, and with the composer received the hearty congratulations of the audience. Mr. Leo Stern played a poor set of "Variations sur un Thème rococo" for violoncello

(Op. 33) by Tschaiikowsky. Miss Adèle aus der Ohe performed Schumann's Pianoforte Concerto, and an absurdly long programme included Weber's "Jubilee" overture, Mendelssohn's "Scotch" symphony, and Sir Alexander Mackenzie's delightfully spirited, tuneful, and humorous "Britannia" overture, the orchestration of which is as sunshine and pure gold, and a true delight to every listener.

QUEEN'S HALL CHORAL SOCIETY.

THE season of this society terminated on Ascension Day (May 27) with as satisfactory a performance of "Elijah" as has been heard in London for a considerable period. Mr. Randegger had his fine chorus thoroughly under control, and, as though each section desired to make a good impression before the recess, the result was a highly effective and conscientious rendering of all the work falling to its share. Particularly creditable, both for precision and spirit, was its execution of the dramatic appeals to Baal and the nobly wrought "Thanks be to God." Being in excellent voice, Mr. Santley had no difficulty in evoking enthusiasm for his characteristically vigorous delivery of "Is not His word like a fire?" and as regards the other portions of his task, the old energy, zeal, and masterly perception of effect were apparent. Miss Thudichum, Madame Belle Cole, and Mr. Lloyd Chandos also sang with taste and judgment, and a competent second quartet was obtained in Miss Clara Williams, Miss Lucie Johnstone (who sympathetically sang "Woe unto them"), Mr. R. Brophy, and Mr. F. B. Randalow. The accompaniments were well played, and the general reception of the performance afforded assurance that the resumption of these oratorio concerts will be greatly acceptable.

QUEEN'S HALL SYMPHONY CONCERTS.

MR. ROBERT NEWMAN concluded his first season of Symphony concerts at the Queen's Hall, under the conductorship of Mr. Henry J. Wood, on May 29, when the first performance in England was given of M. Saint-Saëns's setting for solo voice and orchestra of Victor Hugo's tragic ballad "La Fiancée du Timbalier." The solo was dramatically sung by Madame Marchesi, and the music, particularly the orchestral portion, proved of great artistic interest and worthy of its theme. M. Gregorowitsch, a young violinist of marked ability, made his *début* in England at this concert and created a very favourable impression by his playing in Mendelssohn's Concerto. The chief orchestral works were Beethoven's "Leonora" Overture (No. 3) and Tschaiikowsky's "Pathetic" Symphony.

RICHTER CONCERTS.

THE number of these concerts grows smaller every year, until this season it has dwindled down to three. But in these three concerts we were regaled with such superb orchestral playing that the desire for "more" was stronger than ever. At the first concert, on May 24, an important novelty in the shape of Richard Strauss's first tone-poem, "Don Juan" (Op. 20), was introduced without, however, achieving more than a *succès d'estime*. No doubt it bewildered the audience, in spite of a comparatively simple "programme," amply explained by the quotations from Lenau's poem, which precede the score. Yet the wonderful orchestration, full of the most brilliant colours and remarkable effects, the glowing passion pervading almost every bar, the ease with which the young composer mounts from climax to climax, and last, but by no means least, the beauty and strength of some of the themes should have appealed to a cultured audience; and we are of opinion that further acquaintance with such a complicated and wonderfully clever work will prove of advantage both to composer and public. The symphony was the "Pathétique" of Tschaiikowsky, in which the greatest sensation was caused by Dr. Richter laying down his baton at the commencement of the truly delightful movement in 5-4 time and letting his orchestra play without conductor. We have our own opinion of this "no conductor" joke, for we have ourselves on many occasions

been under the spell of that genial eye of Dr. Richter's and know that he can effect more with a look than some conductors can with hands, and feet, and baton. Brahms's splendid variations on Haydn's chorale "St. Antoni," Beethoven's "Leonora" overture (No. 3), and Wagner's "Meistersinger" Vorspiel completed the programme.

At the subsequent concert, on May 31, Mr. F. H. Cowen's new symphony, "The Idyllic" (No. 6), was produced. According to the writer of the analytical programme the work suggests in its four movements—1. The pleasurable sensation of awaking in the country on a breezy, sunny summer's morning. 2. A walk in the fields which are resonantly bright with the sound of a shepherd's pastoral pipe (*Allegro Scherzando*). 3. The peace and meditative stillness of a hot Sunday afternoon (*Adagio molto tranquillo*); and 4. Evening out-door festivities. Such a programme would seem to suit Mr. Cowen's special gifts exactly; yet he has not succeeded in surpassing, or even equalling, his previous efforts in symphonic music. It is no doubt much more difficult in these days to write "idyllic" music that shall prove "effective" through the sheer abstract beauty of the subject-matter and its unsensational treatment, than to portray every possible and impossible mood and passion and affect for ever the "fine frenzy" suggestive of a disturbed peace of mind. Mr. Cowen's symphony contains a great deal worthy of admiration and closer study; it betrays in every bar the loving care of a thoughtful musician, whose utterances command respect if they do not cause immediate general admiration. A new young pianist, Mr. Gabrilowitsch, aged nineteen, a pupil of Rubinstein and Leschetitzky, created a sensation by his magnificent playing of Tschaiikowsky's Concerto in B flat minor, which, like most Slavonic music, contains some pretty themes and plenty of brilliancy, but is quite uninteresting and barren in those "working-out" portions in which the great German masters' mastery always shone resplendent. Dvorák's three overtures, "In der Natur," "Carneval," and "Otello," were played consecutively, in accordance with the composer's original intention. This only served to emphasise the weakness of the theme, which serves as a sort of leading motive in three works, a theme quite unworthy of such distinction. The overtures are brilliantly scored, and not devoid of some good points; but they contain no element of greatness. Wagner's "Kaiser-marsch" concluded the concert.

The final concert, on the 13th ult., was devoted to a hackneyed, though thoroughly enjoyable Wagner selection and Beethoven's C minor Symphony. We can encompass our encomium of the performances in one word—splendid!

WESTMINSTER ORCHESTRAL SOCIETY.

THE thirty-seventh public performance of this energetic organisation was held in the Westminster Town Hall on Wednesday, the 2nd ult., under the able direction of Mr. Stewart Macpherson. The programme commenced with the overture to "Der Freischütz," ably rendered by a force of sixty executants, including more than a dozen lady performers. Miss Kate Lee then sang with good German enunciation Brahms's songs "Gestillte Sehnsucht" and "Geistliches Wiegenlied," with admirable *viola obbligato* by Mr. W. H. Hann. Miss Rosalind Ellicott's Fantasia for pianoforte and orchestra in A minor, rather in the Grieg manner, was first produced at the Gloucester Festival in 1895, in the one secular concert at the Shire Hall, on September 11. The solo executant on the present occasion was the young pianist, Miss Clara Asher, who played with much spirit and general accuracy. An absolute novelty in England consisted of a Romance and a Caprice for violin and orchestra by Signor Simonetti, who performed the principal part in his own pieces with much skill. They are melodious and brightly written, the warm applause they received showing that they were duly appreciated. Gade's piquant if not powerful Symphony in D minor with pianoforte *obbligato* (Op. 25) ended the performance. The pianoforte part was well rendered by Mr. Harold E. Macpherson. The Westminster Orchestral Society is evidently in a flourishing condition.

SIR ARTHUR SULLIVAN'S BALLET, "VICTORIA AND MERRIE ENGLAND."

IF the music of "Victoria and Merrie England" can scarcely be said to add to the fame of Sir Arthur Sullivan, it is at least a very pleasing example of his genius. Moreover, that he should have been asked to write by the management of the Alhambra, and that his work should have successfully appealed to the *habitués* of the music hall, is a satisfactory proof of the great improvement which of late years has taken place in entertainments of this class. There is also an atmosphere of refinement and finished craftsmanship about the "Victoria" ballet which can scarcely fail to exercise a salutary influence. There is little to commend in Signor Coppi's scheme of the ballet, which practically consists of a series of detached scenes illustrative of certain well known national customs, concluding with *tableaux vivants* of the Coronation and Britannia. Signor Coppi's compilation is thus deficient in the essential element of the ballet proper, a connective story. The episodes chosen are the gathering of the mistletoe by the Druids, Elizabethan May Day festivities, the Legend of Herne the Hunter, the Procession of the Yule Log, and Christmas Revels. The May Day music comprises a number of dance measures, some of which are reminiscent of what has been heard at the Savoy Theatre, but this does not detract from their attractiveness, and several passages show the composer's rare talent of securing humorous effects from the orchestra. The best portion of the "Legend" is the graphic music written for the storm scene, although a subsequent waltz appeals more successfully to the majority of listeners. The Procession of the Yule Log is accompanied by the most distinctive music in the work. It is written on a ground bass of ear haunting character, and is humorously quaint and fascinating. In the "Christmas Revels" effective use is made of old English ditties, and a regularly developed fugue, in which each dancer begins at the respective entry of the subject, is a distinguishing feature. The entrance of English, Irish, and Scotch troops in the *Finale* is respectively accompanied by the tunes of the "British Grenadiers," "St. Patrick's Day," and "Scots wha ha'e," which subsequently are heard simultaneously at the union of the three forces. The composer conducted the first performance, and it was quickly apparent that all that artistic stage craft could do to ensure the success of the ballet had been done with generous zeal.

VARIOUS RECITALS.

THE pianoforte recital given by the Misses Sutro, at St. James's Hall, on Monday, May 31, was a very enjoyable entertainment. The two young ladies thoroughly understand each other and played delightfully from first to last. Their programme commenced with a series of variations on a Sarabande of Bach, by Reinecke, after which came a Suite Concertante arranged by Saint-Saëns from Gounod, a series of cleverly written Variations in E flat minor by Christian Sinding, and various other pieces for two pianofortes by Ignaz Brüll, Algernon Ashton, Dvorák, and Chaminade. They were all played to perfection in matters of tone, style, and general intelligence.

The Armenian pianist, Mr. Sevadjan, gave his second recital at St. James's Hall, on Tuesday, the 1st ult. He played Grieg's one Sonata in A minor with all the delicacy it demands, and also smaller pieces by Chopin, Schubert, Mendelssohn, Godard, and Liszt; also another series of piquant Armenian airs adapted, as before, by himself.

That charming pianist Miss Ella Pancera gave her second recital on Thursday, the 3rd ult., and opened with Schumann's superb Fantasia in C (Op. 17), perhaps the finest work ever written for the instrument. The rest of the programme consisted of trifles, with the exception of Brahms's wonderfully clever Variations on a theme by Paganini. There was a large audience and Miss Pancera will be heard again with pleasure next season.

Another clever girl, Miss Adela Verne, the youngest and most gifted of three talented sisters, was responsible for an orchestral concert at the Queen's Hall on the following evening. This may be placed under the heading of recitals, as it consisted mainly of pianoforte music, including Chopin's Concerto in E minor, M. Saint-Saëns's in G

minor, and Mozart's in E flat for two pianofortes, in which Miss Mathilde Wurm and Miss Adela Verne took part. All were well played and the orchestra was, of course, efficient under Mr. Henschel.

Miss Katie Goodson, a very youthful pianist, may be congratulated on the artistic success of her pianoforte recital in St. James's Hall on Friday, the 4th ult. She played a Sonata in A by Mozart, Beethoven's favourite but very difficult Sonata in C minor (Op. 111), Schumann's Op. 2, and various pieces of slighter dimensions in a way which entitled hearers to predict that in a few years she ought to attain a high place in her profession.

Mr. Gabrilowitsch, who created a profound impression on his first appearance as a pianist in London, has since given two recitals at St. James's Hall, one of which took place on Tuesday, the 8th ult. It is an unwritten law, more to be honoured in the breach than the observance, that a pianoforte recital must commence with a perversion of one of Bach's great organ fugues. After this error of judgment had been duly perpetuated, Mr. Gabrilowitsch gave a very fine performance of Beethoven's Sonata in E flat (Op. 81), "Les Adieux," &c., note-perfect and execution very clear. Two pieces by Chopin were not quite so well played, and in Schumann's "Faschingsschwank aus Wien" the young artist became apparently nervous and played many wrong notes, especially in the *Finale*. Two tastefully written trifles, "Mélodie Orientale" and Menuet, from his own pen, may be commended. The second recital took place on Thursday, the 17th ult.

Whenever Mr. Paderewski plays there is certainty of a full audience, and the recital programme offered on Tuesday afternoon, the 15th ult., at the Queen's Hall, exacted as much enthusiasm as on any previous occasion. The Polish pianist displayed his wonderful gifts as an executant to the best possible advantage in Beethoven's Sonata in D minor (Op. 31, No. 2), Schumann's Carnival (Op. 9), Brahms's Variations on a theme by Handel (Op. 24), and several compositions by Chopin, Rubinstein, and Liszt. There was a measure of enthusiasm quite as great as on any occasion, and encores were as numerous, but of these no account need be registered. But it should be said that Mr. Paderewski was once more exciting and convincing. There is no pianist at present before the public who can touch the heart and the intellect with such irresistible effect.

THE KNEISEL STRING QUARTET.

THE three concerts given by the Kneisel String Quartet at St. James's Hall, the last of which took place on the 9th ult., have fully sustained the reputation which this party has acquired. At the final performance was played an attractive and cleverly-written Quartet in E flat (Op. 55) by Mr. Georg Henschel. This was stated to have been originally composed in 1870, but revised last year. The four movements are based on melodious themes which are treated in a terse and interesting manner. The *Andante*, which consists of a tune of Folk-song character upon which are built some ingenious variations, is in particular pleasing music. The work was excellently played and cordially received.

ROYAL ACADEMY OF MUSIC.

THE chief feature of the concert given by the students of the Royal Academy of Music, on the 10th ult., at the Queen's Hall, was the performance of Sir Alexander Mackenzie's setting for solo voices, chorus, and orchestra of Mr. Joseph Bennett's "Jubilee Ode." The solo portions were efficiently sung by Miss Gertrude Drinkwater, Miss Madge Drysdale, and Mr. R. Whitworth Mitton; but the principal interest of the work lies in the choruses, and there was much that was praiseworthy in the interpretation they received from the young choristers. Mendelssohn's Violin Concerto in E minor provided an effective medium for the display of Mr. Aldo Antonietti's admirable command over his instrument, and Miss Vera Margolies and Miss Gertrude Peppercorn both gave satisfactory evidence of having received good pianoforte tuition. Mr. Robert Radford's spirited and intelligent rendering of *Vulcan's* song from Gounod's "Philemon et Baucis" also merits commendation. Sir Alexander Mackenzie conducted.

ROYAL COLLEGE OF MUSIC.

A STRAW shows which way the wind blows, and the performances of pianoforte concertos by Liszt and Tchaikowsky at recent College concerts should convince those whom it may concern that in one at least of our great music schools no hesitation is felt about teaching pupils important works, which, though they have not yet been generally accepted as classics, and are even occasionally condemned *in toto* by a section of the press, are yet supposed to be in the *répertoire* of every modern pianist. We can but commend the Catholic spirit thus lately shown, but we hesitate when it permits the teaching of Liszt's pianoforte arrangements of Bach's organ works. If our chief music schools experience no compunction about "tampering with the classics," to whom are we to look for respecting "the composer's intentions"? We were moved to make these remarks by the performance of Liszt's *derangement* of Bach's *Fantasia and Fugue in G minor* by William Trehearne, at the pupils' concert of May 27. Beethoven's *Violin and Pianoforte Sonata in C minor* (Op. 30, No. 2) was played with some feeling and spirit by Kitty Wooley, a very youthful student, and John Ireland. Ralph Courrier Dutton, who has a resonant baritone voice, delivered Hatton's fine song "Revenge" with considerable dramatic feeling and good pronunciation. Maud Wright sang Bemberg's *Hindoo Song*, and Brahms's difficult *String Quartet in B flat* (Op. 67), one of his "severest" works, proved somewhat beyond the reach of the four young people who essayed it.

The Brahms commemoration concert of the 8th ult. was one of the best ever given at the College. The programme consisted of five of the departed master's greatest compositions. In the purely orchestral pieces, the "Tragic" overture and *First Symphony in C minor*, the orchestra was at its very best, while Professor Stanford's readings, more especially of the symphony, did the fullest justice to the nobility and grandeur of the music. Nothing finer than the performance of the glorious *Finale* of the symphony has ever been heard at the College. The "Song of Destiny" and the inexpressibly beautiful *Rhapsody for alto solo and male chorus*, Op. 53 (surely the most truly inspired of all Brahms's works) were very impressively given, the solo in the latter piece being sung by Muriel Foster with much expression and finish, and excellent pronunciation of the German text. The gigantic *Pianoforte Concerto in B flat* (Op. 83) requires a consummate artist with exceptional power and breadth to make it thoroughly enjoyable. Its abnormal length was severely felt on this occasion (partly through the *tempi* having been slightly dragged), though Maud Branwell exerted herself heroically, and surmounted the terrible difficulties of the solo part with much success. Altogether, this was the worthiest Brahms *In Memoriam* concert that has been given in London.

At the chamber concert of the 16th ult. three new songs by William Hurlstone, a scholar, were sung with unaffected expression and sympathetic style and voice by the Hon. Norah Dawnay. They are melodious and refined settings of poems by Burns, Shelley, and Fritz B. Hart, and display culture and imagination of no mean order. Sinding's *Violin and Pianoforte Sonata in E* (Op. 27) was capably played by Mary Noverre and Gertrude Wortley. It is a strange work in which much that is original and attractive is to be found side by side with more which seems dull, erratic, and affected. Ethel Wilson displayed a well-trained, fluent technique in two pieces by Liszt, including the beautiful "Waldehrauschen," and Gwilym Evans proved himself a promising tenor singer in Mozart's delicious "Un aura amorosa" ("Cosi fan tutte"). Brahms's splendid *String Quartet in A minor* (Op. 51, No. 2) was fairly well played by Otie Chew, Ethel Rooke, Edward Behr, and R. Purcell Jones; while Herbert Fryer, C. B. Squire, William Read, Edward Behr, and S. Grimson were responsible for a very creditable performance of Schumann's *Pianoforte Quintet*.

MR. S. COLERIDGE TAYLOR'S CONCERT.

ADMIRERS of "national" music should have flocked to the Salle Erard on the 5th ult., when that remarkable young composer, Mr. S. Coleridge Taylor, who, as our readers

know, is of partly African descent, gave a concert. The programme consisted of nine new songs, some for pieces for violin and pianoforte ("Hiawathan sketches") and five *Fantasiestücke* for string quartet, all of his own composition, interspersed with recitations by the gifted young negro poet, Mr. Paul Dunbar. We cannot find space to do more than generally express our astonishment at a composer barely out of his teens who produces work after work showing remarkable originality in almost every bar. Mr. Taylor, while still a student, reflects neither his teachers' nor anybody else's music, such a case being, perhaps, without precedent in the history of our art. That the element of beauty, as we understand it, seems as yet somewhat dormant in his music need not be insisted upon; for the young composer will doubtless develop in that as in other respects. Some of his latest songs do, in fact, already show a great improvement in this regard, his setting of a "Corn song" by Mr. Dunbar, to name but one, being full of a fresh beauty that haunts the memory. The violin pieces in slow time seem melodically far-fetched and affectedly vague, though very original; but his quick movements are full of tremendous vigour, strange rhythms, and a wild, untrammelled gaiety suggestive of neither European nor Oriental influence. An altogether new element seems here introduced into our art, the further development of which we shall watch with the keenest interest. May the fates be kind to Mr. Taylor and give him the fullest opportunities for developing his quite exceptional talent. Miss Helen Jaxon and Mr. Gregory Hast were the excellent singers at this deeply interesting concert, while Miss Marie Motto played the difficult violin pieces with capital effect.

MUSICAL ASSOCIATION.

THE twenty-third session of the Musical Association was concluded on the 8th ult., when Mr. W. H. Cummings read a paper on "Music during the Queen's Reign." The lecturer began by describing the state of the art at the Queen's Accession, and read some contemporary press criticisms by Thomas Oliphant, the secretary of the Madrigal Society. The causes which had led to the present widespread appreciation of music were briefly reviewed, and a comprehensive sketch was given of the rise of the great music schools.

During the subsequent discussion Mr. T. L. Southgate, who occupied the chair, said that whereas in 1837 there were only living nineteen persons who had obtained degrees in music at the Universities of Oxford, Cambridge, and Dublin, there were now 520 members of the Union of Graduates in Music.

After the meeting the company dined together at the Holborn Restaurant in honour of the Diamond Jubilee, Mr. W. H. Cummings presiding in the absence of Sir John Stainer, President of the Association.

GRESHAM LECTURES.

THIS year being the 300th anniversary of the first Gresham lectures, the professors have devoted their several discourses to their respective predecessors. Professor Bridge, in fulfilment of his duties from the 8th to the 11th ult., gave a series of brief sketches of the life and works of the men who have held the chair of music since the time of Dr. John Bull, the first music professor, who was specially recommended by Queen Elizabeth. No other musician, however, occupied the position until Theodore Aylward, who was elected to the chair in 1771. An expressive trio for male voices, entitled "A cruel fate hangs," by this musician, and a "Catch," or, more correctly speaking, a "Round," in five parts, were effectively sung by Messrs. Oakley, Collard, Paul England, and the choristers of Westminster Abbey, which showed Aylward to have been an accomplished master of his art. The third lecture dealt with R. J. S. Stevens, a prominent representative of the school of glee writers, whose skill in this form of composition was abundantly shown by the excellent rendering of a number of his best glees by Messrs. Oakley, Collard, Webster, and Westminster Abbey choir boys. The fourth lecture was devoted to Edward Taylor, who was elected in 1837, and to Dr. Henry Wylde, who held the music chair from 1863 to 1890.

Edward Taylor seemed to have fully realised the importance of his position, and his energy and talent marked a new era in the influence and utility of these lectures. A high tribute of praise was paid to the life and work of Dr. Henry Wylde, who founded the London Academy of Music in 1861, and built St. George's Hall in Langham Place, which was opened in 1867, and is now known as the *Matinée Theatre*. The illustrations comprised songs by Taylor and Wylde, which were effectively sung by Miss Theresa Blamy and Mr. Avalon Collard.

ROYAL INSTITUTION.

MR. J. A. FULLER MAITLAND concluded, on the 12th ult., his series of four lectures on "Music in England during the reign of Queen Victoria." An interesting feature of the second discourse was an attempt to describe the various influences which composers exerted on their contemporaries and followers. The compositions of the really creative masters were shown to make for originality, life, and vigour, while the writings of less gifted writers who speedily got the ear of the public produced imitators whose endeavours resulted in the deadening repetitions of mannerisms. After referring to the works of Goss, Hatton, Loder, Henry Smart, G. A. Macfarren, H. Pierson, and Sterndale Bennett, the lecturer commented upon the visit of Wagner to England in 1855, and created some amusement by reading sundry press criticisms of that period.

At the opening of the third discourse, the lecturer said that although the word "renaissance" had been applied to the modern developments of music in England, it was only partially appropriate. Both, however, had in common the revival of an interest in and a love for the classics. The difference between the attitude of people in the present day towards music and that of thirty years ago, was mainly that in the former period music appealed to the few while now it interested all classes. Among the most important of the causes which had led to this change were the orchestral concerts at the Crystal Palace, under the conductorship of Mr. Manns, which were begun in 1855. They had not only fostered a love of the music of Schubert and Schumann, but had also given encouragement to British composers, some of whom were now acknowledged leaders in the art. Sir George Grove's admirable analytical programmes had also greatly contributed to the instructive character of these concerts. A far wider influence in spreading a love of music through the English nation, however, had been the Handel Festival, started in 1857, and, although these performances had not been an unmixed benefit, they had promoted a love for Handel's music among all classes, had stimulated musical enterprise in the provinces, and had played an important part in the musical education of the country. The foundation of the Bach Choir in 1875, under the conductorship of Mr. Otto Goldschmidt, had been an important feature in the education of amateurs and in the popularisation of Bach's music. We were also greatly indebted to the popular concerts begun in 1859, when St. James's Hall was a new building. The high-class character of the programmes was due to the suggestion of the well-known critic Mr. J. W. Davison. The enterprise of Miss Louisa Pyne and Mr. W. Harrison was a powerful agent in popularising English opera, and prepared the way for Mr. Carl Rosa's company, which also did excellent work in raising the standard of operatic performances. Gounod first caught the ear of the English public by his opera "Faust," but the position he afterwards reached was due to his sacred music. The success of the latter was largely due to the ritualistic movement, to the spirit of which the mystic and voluptuous character of Gounod's masses peculiarly appealed. His long residence in England enabled him to gauge the English taste, and although this knowledge had no very invigorating effect upon his compositions it contributed to their popularity. The lecturer then reviewed the work of W. S. Rockstro and Sir Frederick Ouseley, and said that Sir John Stainer had handed down the finest tradition of English Church music while wholly avoiding the insular prejudices by which the influence of many successful composers had been weakened. Mention was also made of Frederic Clay, Alfred Cellier, and, lastly, Sir Arthur Sullivan. The

brilliant series of comic operas by the last-named, the lecturer said, had indirectly affected the social status of musicians to no small extent. The British public had at last learnt the lesson that music could be grammatical without being dull, and that the composition of an Englishman might find as wide an acceptance as those of foreign origin.

Probably the final lecture was the most interesting to the majority of Mr. Fuller Maitland's audience, as it dealt chiefly with our living composers. A brief but comprehensive sketch was given of the productions of Goring Thomas, Frederic Cowen, Villiers Stanford, Mackenzie, and Hubert Parry, who were regarded as the revivers of musical art in England. Sir Arthur Sullivan could hardly be considered one of the masters of the English renaissance, as at that period, about 1882, when the force of the new movement began to make itself felt, his contributions to serious music consisted of a group of oratorios of purely old-fashioned character, and he had waited until 1886 before bringing out the "Golden Legend," upon which his lasting fame would depend. The lecturer then reviewed the younger men, mentioning Hamish MacCunn, Arthur Somervell, Edward German, Granville Bantock, William Wallace, and Frederick Cliffe. Referring to Brahms, the lecturer said that to all appearance the great line of German composers came to an end with this master. The wave of the young Italian music seemed to have passed over us without having had much effect. The wonderful masterpieces of the veteran Verdi, the "Manon" and "La Bohème" of Puccini, and others, were not likely to be forgotten so soon as the mystical productions of the young men of Italy who held the public ear a few seasons back. The speed at which musical culture, apart from technical education, had progressed in the last few years was very remarkable. Not only had orchestral concerts been given by famous foreign conductors, but in these last days a conductor of English birth, Mr. Henry Wood, had given performances in no way inferior to the best that came from abroad, and, more than this, he had already got the ear of the people. Great responsibility rested upon the cultured part of the public. They must realise the position which the best English composers held in comparison of other nations. The time had gone by when we need be asked to encourage native art because it was native; it was to be supported because it contained so much of the best quality. Judged by any recognised standard of merit, the best that had been accomplished by the masters of the English renaissance must deserve to be called great, and it was quite certain that these men could hold their own with any living foreign composer.

Numerous musical illustrations were given by Miss Louise Dale, Miss Gertrude Sichel, Miss Muriel Foster, Miss Nora Clench, and Messrs. R. A. Streetfield, Charles Phillips, Owen Morgan, Clyde Twelvetrees, and the lecturer.

"MORS ET VITA" IN ITALY.

GOUNOD's sacred trilogy "Mors et Vita" was produced on Sunday, the 13th ult., at the stately Church of the Annunciation, in Genoa, for the first time in Italy, when the importance of the event attracted a very large congregation. An able analysis from the pen of Signor Lorenzo Parodi, the well-known critic of the Genovese journal *Caffaro*, had prepared music-lovers for the due appreciation of the noble work, which was performed by a choir of some 130 vocalists and an orchestra of seventy-five professors, under the experienced direction of the Cavaliere Del Signore. "Gounod," says the Genovese critic in the course of his highly appreciative remarks, "who has never aspired to the laurels of the symphonist, occupies a place in the foremost rank of composers of oratorio. In the 'Redemption,' he has musically illustrated the three great central facts upon which Christianity is based—viz., the Passion and the Death of the Saviour, and the diffusion of the Christian Faith throughout the world by means of the Apostolic Mission. In 'Mors et Vita,' on the other hand, Death, Judgment, and a Higher Life are the exalted themes, expressed in music the most sublime and profoundly impressive. The seductive power of this music is such that none can

Airs of Summer, softly blow.

July 1, 1897.

FOUR-PART SONG.

Composed by H. ELLIOT BUTTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante grazioso.

SOPRANO.
Airs of Sum - mer, soft - ly blow, . . Sing your whis - p'ring songs to

ALTO.
Airs of Sum - mer, soft - ly blow, . . Sing your whis - p'ring songs to

TENOR.
Airs of Sum - mer, soft - ly blow, Sing your whis - p'ring songs . . to

BASS.
Airs of Summer, soft - ly, soft - ly blow, Sing your whis - p'ring songs, . . your songs to

Andante grazioso.

PIANO.
(For practice only.)
♩ = 66.

me, . . O - ver the grass . . like shadows go, . . . Flut - ter your

me, . . O - ver the grass . . like sha - dows go, Flut - ter your

me, . . O - ver the grass . . like sha - dows go, And flut - ter your wings in the

me, . . O - ver the grass like sha - dows, sha - dows go, . . Flut - ter your wings in the

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mf wings in the rust - ling tree ; *mf* Curl the wave on sun - lit sand, . .

mf wings in the rust - ling tree ; *p* Curl the wave on sun - - lit sand, *mf* Rock the

mf rust - ling, rustling tree ; *p* Curl the wave, the wave on sun - lit sand, *mf* curl the wave on sun - lit

mf rust - - ling tree ; *p* Curl the wave on sun - - lit sand, *mf* Rock the

cres. *f* *dim.*
Rock the bee in its rose a - sleep, . . Scat - ter o - dours, scat - ter o - dours, scat - ter

cres. *f* *dim.*
bee in its rose a - sleep, Scat - ter o - dours, scat - ter o - dours,

cres. *f* *dim.*
sand, . . Rock the bee in its rose a - sleep, Scat - ter o - dours, o - dours,

cres. *f* *dim.*
bee in its rose a - sleep, Scat - ter o - - dours, o - dours,

p *pp*
o - dours, scat - ter o - dours, o - dours, O - ver o - ceans in laughter

p *pp*
o - - dours from strand to strand, O - ver o - ceans in

p *pp*
scat - ter o - - dours, o - dours, o - dours, O - ver

p *pp*
o - - dours from strand to strand, O - ver o - ceans in

sweep, . . in laugh - ter, laugh - ter sweep. Kiss the snow on the mountain's
 laugh - - ter, laugh - ter sweep. Kiss the snow on the moun-tain's
 o - ceans in laugh - ter, laugh - ter sweep. Kiss the snow on the moun-tain's
 laugh - - ter, laugh - ter sweep. Kiss the snow on the moun-tain's

height, . . Woo the riv - er that glides be - neath, . . Sing in the
 height, . . Woo the riv - er that glides be - neath, . . Sing in the
 height, . . Woo the riv - er that glides . . be - neath, . . Sing in the
 height, Woo the riv - er that glides, . . that glides be - neath, Sing in the trees your

trees . . your sweet good-night, . . And cease like a ba - by's slumb'ring
 trees . . your sweet good-night, . . And cease like a
 trees . . your sweet . . good-night, . . And cease . . like a ba - by's
 sweet good-night, your sweet good-night, . . And cease like a

rall.
p
 breath, . . a ba - by's breath, and cease like a ba - by's slumb'ring
rall.
p
 breath, . . a ba - by's slum - b'ring breath, a
rall.
p
 slumb'ring breath, and cease like a ba - by's slumb'ring breath, and cease, . . .
rall.
p
 breath, . . a ba - - by's breath,
p rall.

perdendo.
pp
 breath, . . a 'ba - by's slum - - - b'ring breath.
perdendo.
pp
 ba - - - by's slum - b'ring, slum - - - b'ring breath.
perdendo.
pp
 cease like a ba - by's slumb'ring breath, a ba - by's slum - - - b'ring breath.
perdendo.
pp
 cease like a ba - by's slumb'ring, slumb'ring breath.
pp perdendo.
ppp

escape its influence. It is a manifestation of prayerful devotion, of exaltation of soul, of perpetual adoration. The spirit is held now in violent tension by the chromatic unrest of the score, and again soothed by the sweet calm repose in the long-drawn chords and by the poetic grandeur of the orchestration." It remains to be added that Signora Mingotti, of Genova, and Signori Stara and Rolando, of the Cantoria of Vercelli, were the able interpreters of the solo parts.

MEETING OF THE ALLGEMEINE DEUTSCHE MUSIK-VEREIN.

THE performances in connection with the annual meeting of the Allgemeine Deutsche Musik-Verein, held at Mannheim from May 27 to the 1st ult., were, as usual, representative of various styles and schools, and presented some features of special interest. Among these may be numbered in the opening concert a symphony for orchestra and pianoforte, "Sur un chant montagnard Français," by M. Vincent d'Indy, an essentially modern work, cleverly instrumented and distinctly original in the elaboration of its various themes. M. Rislér played the pianoforte part, and both he and the composer, who conducted, met with a most sympathetic reception. The concert also included some remarkable new songs by Herr Richard Strauss, finely interpreted by Herr Kraus, of Vienna. The second concert (May 28) was devoted entirely to Brahms, and included the string quartets in B flat major and A minor, played by the Halir quartet party, as well as the "Vier ernste Gesänge," of which Herr Kraus was again the greatly applauded interpreter. The performances on the following day presented, amongst other compositions, a new symphonic poem, "Die Gefilde der Seligen" ("The Regions of the Blessed"), by Herr Weingartner, the Berlin conductor, which had not yet been produced anywhere. The work, which has been inspired by a painting of Professor Böcklin, is pervaded by a truly poetic feeling, clear in its form, and transparent in its polyphony, and, under the composer's own direction, achieved a distinct success. Notable features in the concert of May 30 were the "Variations Symphoniques" for pianoforte and orchestra, by the late César Franck, a composer who combined in his individuality Teutonic depth of sentiment with the French temperament; but it was necessary that he should die before his works could be appreciated; Berlioz's seldom heard monodrame, "Lelio," for orchestra, soli, and chorus, and three pianoforte pieces by Liszt, amongst them the pathetic "Vallée d'Obermann," in which M. Rislér was again the highly appreciated interpreter. Miss Camilla Landi, who was the vocalist on this occasion, also came in for a good share of the applause. The two remaining concerts, on May 31 and the 1st ult. respectively, consisted entirely of chamber music. A new string quartet, by Herr Waldemar von Bausmann, was generally considered a musicianly, but somewhat colourless production, while a new sonata for violin and pianoforte, by Herr Robert Kahn, a closely knitted, fresh-coloured, and spirited work, interpreted by the composer and Concertmeister Schuster, was received with distinct favour. Dvorák's charming Quartet (Op. 105) was greeted with storms of applause, there being also in the programmes quartets by Haydn, Beethoven, and Schubert, and a number of songs by the late Alexander Ritter and Herr Weingartner. By way of prologue and epilogue to the meeting performances took place, at the Hof-Theater, of Mr. Eugene d'Albert's new opera "Gernot" (May 26) and of Herr Weingartner's music-drama "Genesius" (the 1st ult.). Mr. d'Albert's work suffers from a weak libretto and the performance was somewhat marred by changes in the cast and other mischances, which unavoidably occurred at the last moment. The score, however, is one of considerable interest and merit, the second act especially being highly effective. The composer conducted and Madame d'Albert was the very able interpreter of the principal female part. Herr Weingartner's "Genesius" is a work of a somewhat different order, less pronounced in its "modernity" perhaps than the other, pervaded by a lofty idealism, highly effective parts, particularly in the second and third acts, and moreover endowed with brilliant scenic

effects. Dr. Wüllner, the gifted son of the eminent Cologne musician, who had undertaken the titular part at a short notice, and who made his second appearance on the lyrical stage on this occasion (he was an actor originally), surprised his critical audience by his masterly interpretation, and had indeed no small share in the considerable success attending the performance. Herr Weingartner conducted. In the course of business proceedings of the meeting, the publication of a complete edition of the works of Franz Liszt was decided to be issued in periodical parts for distribution amongst members of the Verein and others.

REVIEWS.

The Forty-Eight Preludes and Fugues of John Sebastian Bach. Analysed for the use of Students. By Frederick Iliffe. [Novello, Ewer and Co.]

THE musical student of to-day should be grateful for his privileges. Even a generation ago text-books were rather dry and very dear. Now, by the expenditure of a few shillings, the earnest seeker after musical knowledge may obtain quite a library of useful and interesting books on the art, prepared by fully qualified experts—themselves earnest students—which are of the greatest possible value to the musician, be he young or old. The primer before us fully answers to this description. Schumann said of Bach that "Music owes almost as great a debt to him as a religion owes to its founder"; and an eminent musician of the present day has declared that "Bach's '48' is the musician's Bible." We may accept both these statements, and, in regard to the latter, introduce Dr. Iliffe as an excellent commentator. To quote from the interesting preface to the work: "The object of the present Analysis is to place in the hands of students a detailed and exhaustive scheme of every Prelude and Fugue." It cannot be denied that hitherto more attention has been paid to the Fugues than to the Preludes of the "48." "Why is Bach's name always connected with Fugues?" wrote Mendelssohn to his English publisher. Mendelssohn would heartily endorse Dr. Iliffe's opinion that "the Preludes are quite as wonderful, and more unique [than the Fugues], and the fineness of the work in many of them is of the highest possible order." This furnishes a tempting invitation for the student to proceed, under our author's guidance, to investigate the wealth of Bach's inventive genius exemplified in these remarkable Preludes. Dr. Iliffe sets forth the plan of his Analysis thus: "In the Preludes the mode of procedure has been—(1) To give the Figure upon which each Prelude is built; (2) to give the Prelude itself in full and copiously marked, or in a reduced form showing the structure; (3) a 'Summary' of the piece; and, lastly, general 'Remarks' upon the structure and treatment of the materials." As a specimen of this invaluable part of the work we may take the familiar first Prelude. Dr. Iliffe has reduced the delicate *arpeggio* embroidery of Bach's original to simple chordal progressions, with a figured bass, which he calls "Showing the Structure." (We are glad to see that he has omitted Schwenke's impudent interpolation of a bar between measures 22 and 23). In following this Analysis we have, at bar 1, "Period I, C major, establishing the key." Bars 5 to 10—the information being always couched in natural language—"From here it moves away to the key of the Dominant." Bar 12 is marked "Period II. Modulates to gain colour," and at bar 17, "Gently returns to Tonic." "Gently" is just the right word, and in both these sentences we have a taste of that poetic feeling which we feel sure has animated Dr. Iliffe in his work, and which is so eminently characteristic of the spirit of the music. Bar 20 records "Period III, Coda"; at bar 24 begins the "Dominant Pedal," and at 32, the "Tonic Pedal." When we add that the author has treated the *whole* of the "48" Preludes in this attractive manner, it will at once be seen that the student of this "Analysis" will verily have "a feast of fat things." The "Form" of the Preludes is also ably treated. Two of them (Nos. 36 and 42) "are," says Dr. Iliffe, "prophetic of the splendour of the modern Sonata Form; while two others—Nos. 29 and 45—are, with slight modifications, actually in this modern form as we know it to-day."

We have dwelt so much upon this unique Prelude section of the work that we can only refer to the Fugue section, which is a masterpiece of earnest studentship and unwearying labour. To quote again from the Preface: "With him [Bach] a Fugue was a perfect organism, and to the study of its unfolding and development he gave the best efforts of his life, recognising at the outset the fact that a Fugue could not survive the mere observance of formulas alone." Again, "He revels in a strong flow of polyphony, and frequently also of elaborate interlacings of the parts, heedless if a passing note occasionally rubs somewhat roughly against the regular material, or if one accidental momentarily looks askance at another. It is nothing more than the many-sided pebbles in the rivulet which momentarily roll—and make music—against each other, as the stream proceeds along its determined course." Such poetic language is in pleasant contrast to the pedantic diction of fossilised theorists. In analysing the Fugues, the author says: "a Tabulated Analysis—bar by bar—is first given, then a 'Summary' and 'Remarks,'" as in the case of the Preludes. The patient labour bestowed upon this part of the work must have been enormous, and should be greatly appreciated by every Bach student. The final words of Dr. Lillie's Preface must conclude this inadequate notice of so valuable a contribution to musical literature. "The suggestions offered by a patient study of a work of this stamp are almost innumerable; the fount is, so to speak, inexhaustible, and the whole collection is securely placed upon the High Tower of Musical Art, the lasting joy and heritage of every earnest musician." We learn, from a very high authority, that Dr. Hubert Parry has not only been through every line and page of the book with approval, but has made many very valuable suggestions.

The Autobiography of Karl von Dittersdorf. Translated from the German by A. D. Coleridge.

[Richard Bentley and Son.]

LOVERS of music familiar with the tongue of the Fatherland have long esteemed this Autobiography, which was finished in October, 1799, two days before its author died. Karl von Dittersdorf was born at Vienna in 1739, and his father held the office of costurmer to the court and the theatre. This position enabled him to give his children, who were five in number, a liberal education, and young Karl, who was the second of his three sons, having shown great aptitude for music, a teacher, one König, was engaged to give the boy, then seven years of age, lessons on the violin. Karl made such rapid progress that in two years and a half König declared that his pupil required another master, who was accordingly procured in Joseph Ziegler, a highly respected violinist of his day, and a composer of chamber music. At his advice Karl applied for admission to the orchestra of the Church of the Benedictines, and the precentor, Gsur, granting this request, the youth's playing one day attracted the attention of Hubaczek, the French horn player, who mentioned the boy's skill to his master, the Prince Friedrich von Hilburg-hausen, whose service young Karl was invited to enter. This appointment may be said to have been the foundation of Dittersdorf's successful career. The Prince apparently took a great fancy to the lad and had him instructed by the best masters, not only in music, but in languages, fencing, dancing, and riding. Of these advantages the young student seems to have fully availed himself. The varied amusements at the Prince's castle at Schlosshof did not, however, cause him to neglect his musical studies. "So far from hindering, they encouraged me to work, and even if I gave no proof of fiery genius, which never slumbers and sleeps and seldom does what it is told, I am just as well content; for my honest punctuality in time and business stood me in good stead in later life." His music master was Trani, to whose admirable tuition Dittersdorf undoubtedly owed much of his success. Every student of to-day may take to himself the following advice: "Study minutely the individual points of every artist, be he violinist, singer, or instrumental player, and when you have ascertained their various points of excellence, make them your own, not by slavish, but by free imitation; above all, let your own feelings be your guide; then you will be an artist." No little of the

attractiveness of this volume is owing to the pictures presented of the amusements of the petty courts at this period. On one occasion, Prince Hilburg-hausen having to entertain his royal master, it fell to Dittersdorf's lot to assist in the preparation and carrying out of the masques thought necessary for the entertainment of the royal visitor. The *fête* was to include a ballet in honour of Bacchus. The appropriate music for this seems to have occasioned some discussion, in which Gluck joined. Finally, it was decided, at Dittersdorf's suggestion, that the most appropriate accompaniment would be four bag-pipes, two of which should be an octave lower than the others. To secure these, all the bag-pipe players in the Prince's domains were assembled, from whom four were selected by Dittersdorf, and taught by ear the melody they had to play. It is not said if Dittersdorf regretted having made his suggestion. Dittersdorf subsequently travelled to other courts, concerning the doings at which many amusing tales are told. He speaks of his successes over rival executants in a modest vein, but it is manifest that he possessed the assurance and self-reliance which go so far to make the virtuoso. He also seems to have composed with great facility in whatever form was demanded by the exigencies of the moment, and his music seems to have appealed with success to the taste of his day. Interesting references are made to a number of musicians and executants with whom in his professional capacities he had to deal, and many anecdotes brighten the pages of this vivacious autobiography.

English Minstrelsie. A monument of English song. Edited by S. Baring-Gould. Vol. VII.

[Edinburgh: T. C. and E. C. Jack.]

ONE more volume—the eighth—will complete this interesting "monument" of English songs. Not the least valuable portion of the work are the Prefaces and "Notes" contributed by the learned editor, the Rev. S. Baring-Gould, who is one of the greatest living authorities on the subject of English Folk-music. The instalment before us contains an "Introductory Essay on English Folk-music," in which Mr. Baring-Gould pleasantly relates some of his experiences of song hunting in rural districts. One of his contributors was an old stonebreaker, bearing the appropriate name of Robert Hard, of whom a portrait is given. Mr. Baring-Gould tells us that he "interviewed" Mr. Hard for a whole day, with the result that he "squeezed" out of him a dozen good airs with their words. A month or two afterwards the old stonebreaker was found dead on the road. But for that day's "squeezing," it is more than probable that these traditional melodies and words would have been irrecoverably lost. Mention is made of the selection of Folk-songs issued by Messrs. Novello in 1891, and edited by the late Dr. W. A. Barrett, a former editor of *THE MUSICAL TIMES*. "Most of his collection," we are told, "was made in Sussex, at Shoreham, from an old shepherd on the South Downs." The book, which contains an excellent portrait of Mr. Baring-Gould by way of frontispiece, is not only well edited, but is issued in an attractive style deserving of the highest praise. We notice two misprints. On p. 6, bar 1, the second note in the voice part should be E, not G; and on p. 24, "Clark Whitfield" should be "Clarke-Whitfield."

Connla. A dramatic Cantata. Words by James Smieton. Music, for three solo voices, chorus, and orchestra, by John More Smieton. (Op. 25.)

[Novello, Ewer and Co.]

THE libretto is founded to some extent on the legend of "Connla and the Fairy Maiden," as given in Joyce's "Old Celtic Romances" and Jacobs's "Celtic Fairy Tales." It tells of *Connla*, who feeds for weeks on a golden apple cast at him by a fairy maiden at first invisible. At length she appears to him and beckons him to follow her. They enter into a crystal boat, which "bears them over the waters towards the sunset." Space prevents us from noticing in detail this interesting work. The music, in which Scandinavian influence is perceptible, is fresh and imaginative. There is great variety of rhythm; and the epithet "dramatic" in the title seems quite appropriate. It is to be hoped that an opportunity will soon be given of hearing and judging the work.

Six Italian Songs. For a Mezzo-Soprano voice. Arranged, English words written and adapted, by J. Stainer. [Novello, Ewer and Co.]

No little of the great musical progress made of late in England may be attributed to the revival and consequent study of the music of past generations, and the re-issue of excerpts from the old masters undoubtedly exerts a salutary influence on the musical taste of the day. The above selection of songs is well calculated to excite interest in music of the seventeenth and eighteenth centuries. The first example is a canzonetta by Cavalli, whose real name was Caletti-Bruni, and who was a singer at St. Mark's, Venice, in 1617. The canzonetta, entitled "Dolce Amor," is an excellent specimen of that tender and pathetic expression which placed its composer in the front rank of early opera writers. Alessandro Scarlatti furnishes the next song, entitled "Non dar più pene," which is taken from the opera "La Rosaura." There are two copies of the opera in the MSS. of the British Museum, but in one of these this song is completely spoiled by omissions and curtailments; and in the printed edition by Messrs. Breitkopf and Härtel the opening of the vocal part of the song has been marred by the introduction of an obvious false note which is not found in either MS. copy. The words are of a pathetic character, the music simple and expressive, and, in common with Scarlatti's writings of this nature, extremely well laid out for the voice. "Fier Destin," by Gasparini, is derived from an opera, "Antico," a work which was very popular in London during the first half of the last century. The fourth song is "L'Immago tua Vezzosa," by Emanuele, Baron d'Astorga, who spent the greater part of his life as a diplomatist, but who was also a musician of no mean attainments. This is well attested by the example in question, which is one of the most attractive of the selection. The "Danza Fanciulla," by Durante, who was a pupil of Scarlatti in Naples, is a sprightly arietta with which a cultured vocalist could scarcely fail to enchant her listeners. The volume is concluded by a charming pastoral song from the opera of "Il Filosofo di Campagna," by Galuppi. This lyric was very popular in England in the middle of the last century, and was constantly sung by the then favourite vocalist, Miss Brent. All these songs are furnished with English translations of the Italian text, and musicians will appreciate the perfect appropriateness of Sir John Stainer's pianoforte accompaniments, which for the most part have only been indicated by the composers. It should be added that the selection includes some excellent historical notes, and that the songs "Non dar più pene" and "Fier Destin" are also published with a violin *obbligato*, which is justified by the original arrangement, and which, it is hardly necessary to say, increases their effectiveness in performance.

Six Original Compositions for the Organ. By J. W. Elliott. [Edwin Ashdown, Limited.]

MR. ELLIOTT has hitherto been known chiefly as a composer of highly meritorious church music and in connection with his admirable arrangements for the harmonium. Many of his friends have often wondered why he did not still further exercise his talent in writing for the organ, which he plays with consummate taste and skill. These six pieces are, therefore, very welcome. Such titles as "Patronal Festival March," "Intermezzo," "In the old abbey," and "Wedding Music" have in them an attractiveness which is fully endorsed by the excellence of the music, and we cordially commend this collection of pieces to the attention of organists. They are dedicated to Sir John Stainer.

Novello's Parish Choir Book. Nos. 298—310. [Novello, Ewer and Co.]

THE quantity of sacred music is ever on the increase, and for this, of course, there is a good reason: there is an ever-increasing demand for it. No. 298 of the above-named series is a plain, yet effective setting of the favourite hymn "Abide with me," by W. T. Best, the great organist, who has so recently passed to his rest. No. 299 is the solemn Dies Iræ by the same composer, with Latin words, and English translation by the Rev. Dr. W. J. Irons, for voices

unaccompanied. The music, with its quaint tonality and alternation of phrases in unison and full harmony, is impressive. No. 300, a Te Deum Laudamus, second series (Gregorian Tones), by Sir J. Stainer, with its voices in unison and voices in harmony, is chaste and dignified. The few chromatic harmonies in the organ accompaniments are of good effect. No. 301, Benedicite, omnia Opera, in chant form, by Sir J. Stainer and B. Blaxland, is broad and flowing. Some of the verses are set by the one, some by the other composer. No. 302, entitled "Faith, Duty, and Prayer," by Myles B. Foster, has music of simple character "for the use of Children in School, at Worship, or in the Home." No. 303, a Jubilate Deo in F, by Bruce Steane, is bright, melodious, and carefully written for the voices. No. 304 is a Cantate Domino and Deus Misereatur (in C) by Sir John Goss. The first is a simple, yet fine, vigorous composition; the second, opening quietly with the old ecclesiastical phrase so often used in their works by the great masters, offers excellent contrast. In both numbers the voices are throughout in unison. No. 305, a Harvest carol, "Make melody within your hearts," by the Rev. F. A. J. Hervey, is fresh and pleasing. No. 306 is a Harvest carol, "Sowing and Reaping," by J. Maude Crament, of a simple and tuneful character. No. 307, Benedictus, third series (Gregorian Tones), by Sir J. Stainer, has both charm and dignity. No. 308, Te Deum Laudamus in D, by Dr. Chipp, shows skill and character. The harmonies in the accompaniment of the passages in unison are bold, yet not extravagant. No. 309, a Benedictus, also in D, by the same composer, is of a quieter, though fairly similar style. No. 310, a Jubilate Deo in E flat, also from the same pen, is short, and the harmonies throughout are diatonic.

In Praise of Music. An anthology. Prepared by Charles Sayle. [Elliot Stock.]

THE compiler of this volume has founded his anthology on "The Praise of Music," attributed to Dr. John Case, and dedicated to Sir Walter Raleigh by the printer thereof, which appeared in 1586; and the method of the book is formed on that of the late Alexander Ireland's valuable "Book lover's Enchiridion." Mr. Sayle goes to the Bible for his earliest extracts, and these are followed by quotations from the writings of Confucius, Plato, Aristotle, and many other classical authors, through a long line of writers and poets of various periods and nationalities, down to William Watson of our own day. The compiler almost disarms criticism in the motto he has prefixed to the work: "*Nihil est inventum et perfectum simul*"; and an admission that some authors have been omitted by monetary considerations (presumably of copyright), and others "by an oversight," seems to show that he himself is not fully satisfied with the selection. In this connection it is surprising to find that less than four pages are devoted to Shakespeare, while more than seven are occupied with a sermon by Kingsley! Some of the extracts—e.g., those from Plato, Horace, Luther, Berlioz, and others—appear in their original languages, but as these are not all translated, the usefulness of the book is thus far limited as regards the general reader. In some cases it might have been difficult to get even a fairly adequate translation, but such a characteristic utterance of St. Augustine as that beginning "*Quantum fleui in hymnis et canticis tuis*" ought surely to have had an English version. These, however, are comparatively unimportant shortcomings of a book which is distinctly valuable, not only by reason of its intrinsic merits, but as a delightful companion to all who can appreciate the thoughts emanating from the minds of great men "in praise of music."

The Song of Jubilee. A Thanksgiving Cantata for solo voices, chorus, orchestra, and organ. By Jacob Bradford. [Novello, Ewer, and Co.]

THE composer of this work, which was performed at one of the Jubilee concerts in the Royal Albert Hall, on Saturday, the 19th ult., is unfortunately no more. He was born in London in 1842, and after being a chorister at St. Paul's, Walworth, he became organist in succession of several churches and devoted a considerable portion of his time to composition, among his works being an oratorio,

"Judith," several cantatas, and various miscellaneous pieces. An eminent London critic said of Dr. Bradford that he "could write fugues and double choruses with ease." The present work is one, according to the title-page, composed in celebration of the previous Jubilee in 1887, and a new edition is now issued for the present year. It is in seven numbers, one of which is mainly founded on the late Prince Consort's tune "Gotha," another on the National Anthem, while the *Finale* is based on the words of the well-known choral "All praise and thanks to God." Dr. Bradford's original music is certainly not pretentious, but it is broad and appropriately cheerful in character. "The Song of Jubilee" should be in request in the autumn, when the choral societies re-assemble.

National Portrait Gallery of British Musicians. With an Introduction by Joseph Bennett. Edited by John Warriner. [Sampson Low and Co.]

THIS volume contains over five hundred portraits of "musicians who are either natives of Great Britain and Ireland or who have permanently settled there, and on whom much of the present and future of musical art depends." With the portraits are given short biographical notices, detailing the leading events of each musician's career. In a prefatory note the editor regrets the omission of several portraits and notices that should have been included, but explains that copyright and other difficulties stood in the way. In the case of certain prominent musicians this is a pity; but otherwise the volume appears to us to err rather in the opposite direction. No doubt it would be far from easy to hit upon a plan of selection that would meet with everyone's approval; but in the present instance the choice seems to have been indiscriminate, and the result is that inclusion in the collection has, in a large number of instances, conferred far greater eminence than had been previously attained. This at least should, we think, have been avoided. The portraits are, in most cases, fairly well reproduced, and are arranged in groups of fifteen on each plate. The most valuable portion of the book is Mr. Joseph Bennett's Introduction, which should at an early date be published separately and in a cheap form. It contains a searching investigation of the racial and temperamental influences which hinder or promote musical development, and adduces facts of such importance that it should be read by every student in the land.

A Daughter of the Sea. Cantata for Female voices, with Pianoforte Accompaniment. Words written by Clifton Bingham. Music composed by Frederic H. Cowen. [Novello, Ewer and Co.]

THE composer has always been particularly successful in works demanding fancy and grace, and this cantata, with its romantic tale of the gentle, golden-haired sea-maid who fell in love with a prince, whom she rescued from a watery grave, has given him an excellent opportunity of showing his taste and skill. The opening chorus is full of light, pleasing melody, interrupted, however, by agitated music descriptive of the storm at sea, which wrecked the vessel bearing the prince. The next chorus and the trio, sung by the sisters, are two dainty little movements. They are followed by a short soprano solo with trio. Soon comes an effective scena between the sea-maid and a sea-witch (contralto, of course), closing with a smooth "sleep" chorus. A choral interlude leads to a bright, tripping chorus, "From a distant land," and then, after another trio and solo, an attractive *Finale*, ending with soft and delicate strains, brings the work to a successful close. Mr. Cowen's "Daughter of the Sea" will prove a welcome addition to the *répertoire* of music for female voices.

Morning and Evening Service, together with the Office for the Holy Communion. Set to music in the key of E. By S. S. Wesley. [Novello, Ewer and Co.]

THIS fine work has been edited, with a Preface, by Dr. Garrett. He justly regards care and reverence in revising as the first duty of an editor; and further, "to make the composer's meaning clear wherever it is not fully expressed." Had no more been said we should hesitate considerably before agreeing with this second duty. Is the editor certain, it might be asked, that he

has grasped the composer's meaning, and that his revision reveals it more fully? Wagner, for instance, suggested certain alterations in the score of Beethoven's Choral Symphony, and for the express purpose of making clearer the master's intentions. And yet there are musicians of standing who refuse to accept these suggestions. Each case, however, must be judged on its own merits, and Dr. Garrett calls attention to Wesley's "extraordinary carelessness in writing." Then again he had often heard the work in question under the composer's own direction, and he thus had special means of knowing how far the written text needed revision. Of the Service itself, "undoubtedly one of the finest compositions of its class," there is no need to speak in detail.

Balaam and Balak. A short Oratorio for Soli, Chorus and Orchestra. Words selected from the Holy Scriptures by Henry Knight. Music by Ferris Tozer. [Novello, Ewer and Co.]

THE familiar story of Balaam, who, being asked to curse the "people come out of Egypt," blessed them, needs no description. This oratorio has a long, carefully written overture, the slow introduction of which commences with a phrase taken from a chorus for male voices to be found near the end of the work. The various choruses display solid and effective polyphonic writing, and the music shows not only skill, but also breadth and dignity. The oratorio was originally composed as an exercise for the degree of Mus. Doc.; of this we find traces in the bold chorale, "O Israel, from the morning watch," in eight parts. The fine opening chorus, also the excellent closing fugal number, were afterwards practically re-written so as to make them more suitable for general performance. The solos are not dry, but are the result—as one might naturally expect—of careful work rather than strong inspiration.

The Jackdaw of Rheims. Legend by Richard Barham. For Chorus and small Orchestra. By William H. Speer (Op. 8). [Novello, Ewer and Co.]

TO illustrate by means of the art of tones a poem of this kind is no easy task. The music must not assert itself too prominently, and yet it must have sufficient character to justify its *raison d'être*. Mr. Speer has acquitted himself of his task in skilful manner. There are some effective realistic touches—as, for instance, the hopping, limping, and cawing of "little Jackdaw." But after all, these are small matters. The appropriateness of tone and word is felt all through, and by variety of rhythm and key interest is well sustained. Certain themes, or rather figures, connected with "Jackdaw" are employed in Weberian rather than Wagnerian style; and they, of course, help at times to give the clever accompaniment point and meaning.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE month of June usually brings with it the termination of the musical season. The only events of any interest just now are the out-of-door concerts in connection with our parks and the various concerts organised for the summer months by the managers of the Edgbaston Botanical Gardens.

The musical *matinées* in connection with the Royal Society of Artists' Spring Exhibition were brought to a brilliant close, on the 5th ult., with an excellent concert, at which the following took part: the Birmingham Temperance Philharmonic Choir (conductor, Mr. Graham), Miss Lizzie Chapman, Miss Elsie Hewitson, Mr. Frank Shale (vocalists); Miss M. Henderson Brownlie (violinist); Mr. A. E. Morris (pianist); and Mr. George Halliley (accompanist).

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

THE May term has not been remarkable for many concerts, but there have been some of an exceptionally interesting character. The annual chamber concert of the Cambridge University Musical Society was given on May 13. The Gompertz Quartet, Mr. Santley, and Miss

Elsie Hall were the performers. The veteran baritone was in wonderful voice, and the warmth of his reception was unmistakable. Miss Elsie Hall, the young and promising Australian pianist, gave solos by Beethoven and Chopin in excellent style.

For its choral and orchestral concert, on the 14th ult., the Cambridge University Musical Society announced Brahms's *Deutsches Requiem*. This was probably the first *In Memoriam* performance in England of the deceased master's gigantic work, and an excellent rendering was secured, though the male chorus might have been stronger. Miss Füllinger and Mr. Arthur Walenn were the soloists. Schubert's *Symphony in C*, delightfully played, completed the programme. Dr. Gray conducted.

Dr. Mann's choir gave a "Festival Service," in King's Chapel, on the 16th ult. The choral works were the "Choral" Symphony, "Blest Pair of Sirens," and a *Te Deum* by the conductor. The symphony was well played, but the excessive resonance of the building caused the intricate passages to be somewhat confused. On the other hand, the tone of the wood-wind in the slower passages gained a singular charm, and the effect of the solo quartet, usually so unsatisfactory, was noticeably very much enhanced. Miss Füllinger sang the soprano part brilliantly, and the chorus did their work well.

Numerous college concerts have been given, but the authorities seem to have been hardly so enterprising as usual. The principal works performed were Schumann's "Luck of Edenhall," at Caius; Brahms's "Zigeuner Lieder," at King's; and Alan Gray's "Rock Buoy Bell," at Jesus. Cambridge music in general, and the Musical Club in particular, will sustain a severe loss next term by the appointment of Mr. H. P. Allen to the organistship of St. Asaph. His efforts to advance the cause of music in Cambridge during the last three or four years have been untiring, and the handsome presentation of musical scores made to him by his Cambridge friends showed that his exertions have been appreciated.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The University of Dublin Choral Society gave its final concert for the season, at Trinity College, on the 3rd ult. The programme, arranged in commemoration of Her Majesty's Diamond Jubilee, included the following works: Handel's "Dettingen" *Te Deum* and "Zadok the Priest," Weber's "Jubilee" Overture, Stewart's "The King shall rejoice" and his five-part arrangement of the National Anthem. The principal vocalists were Miss Wann (alto), Mr. Melfort d'Alton (tenor), and Mr. Dudgeon (bass). Mr. Charles F. Marchant conducted.

The Leinster section of the Incorporated Society of Musicians gave its annual *conversazione* on the 5th ult., in the Ancient Concert Rooms. A large number of the members and their friends were present, and a programme of music was successfully performed, including the following compositions by members of the section: "Feis" prize duet for violin and pianoforte, by G. F. Bell; prize chorus glee, "Lodore," by Joseph Seymour; chorus, "Welcome," by J. C. Culwick; song, "In motley guise," by G. F. Horan; song, "Loved and lost," by Brendan Rogers; glee, "Descend, ye muses nine," by the late Sir R. Stewart. A harp solo, "Reverie," by J. Thomas, was beautifully played by Miss Josephine Sullivan, and Roedel's dramatic song "Grace Darling" was rendered with much acceptance by Miss Shellard.

Mr. Ludwig, who was one of the principal vocalists at the recent "Feis Ceoil," gave two concerts of Irish music at the Rotunda on the 9th and 10th ult., in which he was assisted by Miss Rose Byrne, who sings in Irish; Miss Corcoran, Mr. Melfort d'Alton, Mr. L. Mooney, Mr. P. O'Shea, Mr. P. Delaney (violin), Mr. Owen Lloyd (harp), and Mr. Rowsome (Irish pipes). A large audience attended on both evenings.

A prize of £100 has been offered by a private donor for competition at the next "Feis Ceoil" for performances of Church music, written in the Palestrina style, by choirs of men and boys. It is possible that Belfast may be the centre for next year's "Feis."

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE Norwich Diocesan Church Choral Association held its third triennial festival in the Cathedral on the 2nd ult.; 1,031 choristers, drawn from different parts of the diocese, were supported by a full band of about forty performers, led by Mr. F. W. B. Noverre. Dr. Bates, the Cathedral organist, conducted the service, which included the first part of Haydn's "Creation" and Woodward's anthem "The sun shall be no more thy light by day." So well had the voices been trained and finally released by Dr. Bates at their various centres that the performance was very successful. The solos in Haydn's melodious work were rendered with every mark of refinement by members of the Cathedral choir—Choristers White, Corbyn, and Burden, and Messrs. Hemmings and Brockbank. A very large congregation attended, the members of which showed their appreciation of all the labour spent upon the festival by contributing to the offertory a sum of less than £18!

Established ten years ago, the Norwich Ladies' Orchestral Society, numbering about twenty-five members, gave its ninth concert on May 26. Mr. F. W. B. Noverre has occupied the post of conductor since the inception of the society, and the playing of the fair amateurs does that gentleman infinite credit. The programme included Mendelssohn's *C minor Symphony*, the overture to "L'Etoile du Nord," two of Grieg's Norwegian melodies, &c., all of which were creditably played. Madame Sylvia Rita and Miss Margaret Birkbeck contributed vocal selections.

The closing concert of the season of the Hunstanton Choral Society took place on May 18, Van Bree's cantata "St. Cecilia's Day" being the work brought forward. Miss Beatrice Pallister sang the soprano solos. Mr. C. H. Lewis conducted, and, as he is leaving the neighbourhood after seven years' useful work in connection with the society, the president (Dr. Whitley), in the name of the members, presented him with a purse and illuminated address.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

AN oasis in the desert of local events at the present period is to be found this year in the Chester Musical Festival fixed for the 21st, 22nd, and 23rd inst. The Cestrian capital is but a brief railway journey from the second city of the Empire, and musical Liverpool will throng to the older centre of art; and be it remembered that the Chester Festival is an event of by no means mushroom growth. Although it was temporarily suspended during the years prior to its revival by Dr. J. C. Bridge, it existed and kept the light of art burning long before such resident organisations as our Philharmonic Society essayed to foster it in the greater commercial centre.

The many friends of Mr. H. A. Branscombe, local and otherwise, will learn with pleasure that he has been appointed permanent chorus-master of the Bradford Festival Choral Society. He is also preparing the choristers of the Nottingham Sacred Harmonic Society for a performance of Berlioz's "Faust."

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE main interest of Summer Term in the way of music is usually to be found in its College concerts, but this year, owing to various causes, many of these have been abandoned. Of those which survived, three—Exeter, Merton, and Queen's—which took place on the 1st, 3rd, and 4th ult., deserve notice. At the first-named the main interest of the concert centred in the orchestra, which gave a very creditable performance of Mozart's *E flat Symphony* and of orchestral pieces by more modern composers. Gade's "Crusaders" formed the principal attraction at Merton, and, considering the difficulty of the music, a good rendering was given. New works, specially written for the society, were again the chief features of the concert at Queen's, where "A Greyport Legend," by Mr. F. Cunningham Woods,

and an "Ode to Music," by Mr. Myles B. Foster, came to a first performance. Both presented many characteristics of interest, and Mr. Foster's work in particular, which had the advantage of the composer as conductor, made a very deep impression and will certainly be soon heard again. A resuscitated and very charming song by Dr. Boyce, and Dr. Mee's "Horatius" were the only other notable things in the programme.

In other ways there has not been much activity. Mr. Farmer included a Brahms Memorial concert and a symphony concert in his scheme at Balliol and the solitary public classical concert was a very good one. Beyond this there is really nothing to say.

On the 16th ult. the Professor of Music gave a most masterly lecture on music as a branch of education, in the Sheldonian Theatre. Want of space forbids even the attempt to summarise this most important and significant pronouncement. It is to be hoped that it will shortly reach, by means of the printing press, a far larger number of people than the theatre could possibly hold.

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

The performance of Dvorák's dramatic cantata "The Spectre's Bride," in the Guildhall, Winchester, on Tuesday, May 25, gave special opportunities for the display of the exceptional abilities of the Test Valley Musical Society, which, under Mr. E. H. Moberly's able guidance, has reached its eighteenth season. The "Spectre's Bride" is an exacting work, and it is greatly to the credit of the society that it was able to grapple successfully with its many difficulties. No little of the success the work achieved on the occasion must be attributed to the intelligent and earnest endeavours of the choral force; while the playing of the orchestra, led by Mr. Alfred Burnett, was admirable. Mrs. Hutchinson acquitted herself admirably in the trying soprano part, and, as tenor and bass, Mr. Hirwen Jones and Mr. Douglas Powell were eminently successful. The concert opened with a splendid rendering of the overture to "Tannhäuser." Mr. Moberly, of course, conducted.

On Ascension Day the usual selection from "Elijah" was given in Salisbury Cathedral to a large congregation. The choruses, as might be expected, went well, and the solos were admirably sung by members of the Cathedral choir. Mr. C. F. South accompanied on the organ with his customary skill and judgment. A great choral festival, in which more than sixty choirs participated, took place on the 3rd ult., when the sacred building was crowded to its utmost capacity. The service was Smart in B flat, the anthem, Stainer's "Lord, Thou art God," composed for the Jubilee of 1887. The Hallelujah chorus from "The Messiah" was sung after the Benediction. The Rev. Precentor Carpenter intoned the service and conducted the chief part of the music. Mr. South presided at the organ, which was supplemented by a full orchestra and the band of the Royal Marine Light Infantry. Before the service Mendelssohn's "Hymn of Praise" Symphony was played, under the direction of Mr. George Miller.

A pleasing concert was given, on the 1st ult., in St. Barnabas Hall, Southampton, by the Portwood Choral Society. The principal work was Mendelssohn's "Loreley," in which the solo part was sung by Mrs. E. C. Young. The miscellaneous portion of the programme included Cowen's commemoration ode "All hail the glorious reign," which was sung with much spirit. Mr. Christopher Young conducted.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

The first performance was given on the 1st ult., at the Opéra, of a new ballet-pantomime, entitled "l'Etoile," by MM. Aderer and De Rodaz, the music by M. André Wormser. The action takes place in Paris, at the period of 1797 to 1799, and in the first act presents a scene of popular rejoicings; a fair is in progress, accompanied by the clamorous musical strains which here may be looked for. The second act presents the stage of the Opéra, where a

rehearsal is being held of the *corps de ballet* of 1799, and in which the juvenile members take part, so that, in fact, M. Wormser's ballet treats us here to a practice *coram publico* of the pupils of our National Academy. Without being particularly original or striking, M. Wormser's music is pleasing and danceable, some numbers, including a Bourrée, a Gavotte, and an Adagio for violin, being especially effective. Mdlle. Mauri, in the part of *Zénaida*, scored a great success; Mdlles. Invernizzi, Torri, Robin, MM. Hansen, Ladam, De Soria, and others being likewise greatly applauded. On the same evening a revival took place of M. Massenet's opera "Thaïs," with Mdlle. Berthet, MM. Delmas, Alvarez, and Vaguet in leading parts; M. Brun playing the "Méditation" for violin solo most charmingly.

At the Opéra Comique M. Maurel renewed his success in Verdi's "Falstaff," which was given on May 27, while Mdlle. Delna kept the audience in excellent humour by her amusing representation of *Dame Quickly*; other parts being equally well filled, rendered the performance a really excellent one. On the preceding evening Madame Nuovina made her re-appearance in "La Navarraise." At the same house rehearsals are going forward of "Jacqueline," by M. Pfeiffer; "Daphnis et Chloé," by M. Busser; and "Phryné," by M. Saint-Saëns, which will be produced together.

A spectacular piece, "Le Chevalier aux Fleurs," by MM. Armand Sylvestre and Pugno, with music by M. Messager, has been brought out at the Théâtre Marigny. The piece is well adapted to a middle class audience, to which it appeals, and has been very favourably received.

As regards concerts, since there has been no cessation of their supply, notwithstanding the heat, we must refer to at least the more important of them. An excellent performance was given on May 18, at the Salle Erard, of the "Magnificat" and "Actus Tragicus" by Sebastian Bach, under M. Widor's direction. The interpretation of a number of compositions by Friedrich Wilhelm Rust, a last century composer, was the subject of two very interesting recitals given by Madame Roger-Miclos. These works were published some ten years ago at the instance of the composer's grandson, Wilhelm Rust, cantor of St. Thomas's Church, Leipzig, and fully warranted the homage rendered by the gifted pianist to a composer who certainly was in advance of his time. M. Paul Viardot, on the other hand, devoted a performance to the music of Scandinavian composers, including a string quintet by Svendsen, a pianoforte quintet by Sinding, a sonata for pianoforte and violin by Sjögren, and songs by Grieg and Kjerulf, brilliantly interpreted by Madame Oselio Björnson, a Norwegian singer, who was vociferously applauded. Another concert, given by M. Parent, was devoted to violin compositions of the seventeenth and eighteenth centuries. Turning from these to French composers, I may mention that the Société Nationale recently gave its 262nd orchestral concert, the programme comprising works by MM. d'Indy, Chausson, de Bréville, Duparc, and others.

M. Oswald, a young Brazilian artist, has produced some of his own compositions here, and met with a very sympathetic reception, as did the Roman Quintet Party of MM. Luigi Galli (pianist), Fottorini, Zampetti, Marengo, and Bedetti. For the rest, I may pass over the hundred and fifty other concerts given by virtuosi, as usual towards the close of the season, the interest of which is confined to the executive skill displayed by the various concert-givers in the interpretation of well-worn works.

A commemorative tablet has been placed on No. 12, Place Vendôme, the house where Chopin died on October 17, 1849. Similar commemorative honours are, in accordance with a decision of the Municipal Council, to be paid to Ambroise Thomas, Benjamin Godard, and Pacheloup.

M. JACQUES-DALCROZE, who gave a concert on May 28 at the Steinway Hall, and another on the 10th ult. at St. James's Hall, is a Swiss composer of talent and self-assurance. The former was made manifest by his compositions, and the latter by the programmes of both concerts containing no other music but his own. The most notable works at the first-named concert were three

well-written movements for string quartet and some graceful and fanciful pianoforte pieces, the latter being neatly and expressively played by M. Dalcroze. Mdlle. Faliero, the possessor of a soprano voice of excellent quality, did full justice to some examples of M. Dalcroze's skill in vocal writing, and able assistance was rendered by Messrs. Alberto Bachmann, Charles Jacobi, Alfred Hobday, Herbert Walenn, and W. L. Barrett. The final concert introduced to a London audience "Le Poème Alpestre," a lyrical work laid out for soli, chorus, and orchestra, which was originally produced on May 27, 1896, at the Geneva Exhibition. The text is of a patriotic character, which may have induced the prevalent employment of the brass, and the constant indulgence in *fortissimo* effects. Certain portions of the work, however, possess much merit, and show inventive powers and lively fancy. The soloists were Mdlle. Nina Faliero, and Messrs. Eugène de Dankwardt, Charles Loden, and Charles Clark, all of whom, together with choir and orchestra, worked loyally in the interest of the composer, who conducted.

THE students of Trinity College, London, who appeared at the concert at Queen's Hall on May 27, acquitted themselves very creditably. Although the performances were not of unaltered degree of merit, a satisfactory standard was reached, and in nearly every instance there was fair promise of better things. This cannot be said of all amateur displays. The Misses Janie Bridges and Kate Frewer sang with taste and discretion, each affording evidence of careful training. Mr. F. Theodore Flint played the *Allegro con brio* from Beethoven's third Pianoforte Concerto with facility, and others who exhibited knowledge of the resources of the instrument were Miss Maud Agnes Winter and Miss Suzanne Stokvis. *Vieuxtemps' Fantasia Appassionata* for violin was skillfully played by Miss Florence Brotherhood, the *Adagio* from Dvorák's Violoncello Concerto in B minor was ably executed by Miss Edith Evans, and Miss Edith Idle rendered with neatness Bach's Toccata and Fugue in D minor for organ. The students' orchestra, under the watchful conductorship of Mr. F. Corder, played the overture to "Euryanthe" and Bizet's little suite, "Jeux d'Enfants," in justly approved style.

THE meeting of the General Committee of the Birmingham Musical Festival took place on the 17th ult., at the Council House, the President, Lord Calthorpe, being in the chair. The outline programme was read, the chief features being the same as those indicated in our April issue. Councillor Beale, in an able speech, referred to the fact that there would be no fewer than four symphonies, and pointed out a particular feature in the Tuesday evening programme, which would include only one short choral piece; this was arranged with a view to give the chorus a much-needed rest after two days' fatiguing work. He took occasion to explain that a remark which he made at the February meeting as to the indifference of publishing houses to the issue of new works for Festival production had no reference to Messrs. Novello, who had been among the staunchest friends of the Birmingham Festival. Mr. Beale also referred to the question of lowering the pitch, and stated that the Birmingham Festival would adopt the normal diapason. He added that no doubt measures would be taken to lower the pitch of the Town Hall organ.

MR. WILLIAM NICHOLL, who has deservedly acquired a reputation for delicate rendering of old ballads as well as of modern songs, displayed his gifts in the former direction to great advantage, on the 8th ult., in the Queen's (Small) Hall. His programme was drawn from English, Irish, and Scottish sources, and the groups representing each contained several gems of simple melody ranging in character from the heroic to the purely sentimental. From Purcell was selected "I attempt from love's sickness to fly"; from Hook, "She lives in the valley below"; and from Arne, "Come, Rosalind," and "Celia's Charms." In the Irish section appeared Moore, Lover, and Crouch, whilst Scotland brought among other choice ditties "The Flowers of the Forest" and Mackenzie's "The Nameless Lassie." These and their companions, interpreted by Mr. Nicholl with his accustomed finish, afforded much gratification to a large audience. M. Emile Sauret played some violin pieces in his best manner.

A SPECIAL general meeting of the Incorporated Society of Musicians was held on the 18th ult., to celebrate the sixtieth year of Her Majesty's reign, and for the transaction of other business. Sir Alexander Mackenzie, who presided in the absence of H.R.H. the Duke of Saxe-Coburg and Gotha, President of the Society, read the address which it was intended to present to the Queen, and which was cordially agreed to. A resolution was unanimously adopted that an orphan school for the necessitous children of musicians be established by the Incorporated Society of Musicians in commemoration of the sixtieth year of the Queen's reign, and that the Institution be called "The Incorporated Society of Musicians' Orphan School"; and it was further decided that Miss Helen Kenway's Orphan School should be taken over by the Society to form the nucleus of the proposed orphanage, subject to satisfactory arrangements being made with Miss Kenway. Several subscriptions were announced at the meeting, which terminated with the usual vote of thanks.

MDLLE. CHAMINADE's annual concert took place on the 10th ult., at St. James's Hall, and proved as interesting as usual. Three new songs, severally entitled "Mon cœur chante," "Avril s'éveille," and "Fleur du Matin," all good examples of the concert-giver's talent, were effectively sung by Madame Ronchini, a young soprano possessing a pleasing voice, and Signor Ancona also successfully introduced a new lyric named "Espoir." Two other vocal novelties were "Vieux-tu?" and "Sans amour," which had the advantage of interpretation by Madame Marchesi. Six new pianoforte solos, entitled respectively "Consolation," "Autrefois," "Terpsichore," "Prélude," "Sous Bois," and "Vert-Galant," were played with the utmost facility and a delightfully clean and crisp touch by Madame Chaminade, who was ably assisted in a couple of pieces for two pianofortes by Mdlle. Ten Have. Miss Clara Butt also gave much satisfaction in some French songs, and the opening movement of Grieg's Sonata for pianoforte and violin (Op. 45) was excellently rendered by Mdlle. Ten Have and M. Johannes Wolff.

THE London Academy of Music students had reason to be satisfied with the success gained at their orchestral concert at St. James's Hall, on May 28, with Mr. A. Pollitzer as conductor. There were fewer examples of the "vaulting ambition that o'erleaps itself" than is customarily manifested on such occasions, whilst the pieces were of a decidedly superior order. "Ah! se tu dormi," from Vaccaj's "Romeo e Giulietta," was sung in the correct spirit by Miss Lily Heale, to whose sympathetic voice it was excellently suited. Miss Edith Serpell with Mascheroni's "Ave Maria" also won favourable opinions in special degree. Miss Lucy King-Hall gave proof of strength and freedom in her rendering of the first movement of Saint-Saëns's Pianoforte Concerto in G minor, and Miss Lena Fuller, a violinist, was properly complimented on her reading of a movement by Max Bruch.

MR. WILLIAM ARMSTRONG, music critic of the *Chicago Tribune*, gave a lecture on the 18th ult., at the Queen's (Small) Hall, on "A group of American song composers." The lecturer's remarks were very brief, and might with advantage have been amplified, seeing the interest and importance of his subject. Under these conditions the chief interest of the afternoon was centred in Madame Nordica's interpretations of songs by E. A. MacDowell, Ethelbert Nevin, Arthur Foote, Mrs. H. H. A. Beach, Isidore Luckstone, and Oscar Weil. The gifted *prima donna* presented the compositions of her countrymen in the most effective manner and was specially successful in "The robin sings in the apple tree" and "Confidence," by the first-named composer, and in "Land o' the Leal," by Arthur Foote, and "Ecstasy," by Mrs. Beach, these songs being the best of the selection.

MISS TRIXIE BARRETT made a good impression on the 17th ult., at her concert in the Beethoven Rooms, by the smooth rendering of several songs considerably differing in style. A sympathetic voice and good training were evinced in Somervell's "Shepherd's Cradle Song," in Cowen's "If love were what the rose is" and "There is dew for the flow'ret," and in *morceaux* by Bohm and

Godard. With each of these she was thoroughly successful. Miss Florence Christie had pieces entirely suited to her refined style in Dr. Hubert Parry's "The Poet's Song," Cecil Hartog's "The Year's at the Spring," and Bemberg's "Aime moi." Mr. Albert Archdeacon effectively sang Miss M. V. White's "How do I love thee" and "Absent yet present," and a couple of Hungarian Folk-songs. Miss Hodder and Mr. Boddy did exceedingly well in Falchi's duet "An Eden Fair."

THE Church Sunday School Choir concert at the Crystal Palace, on the 19th ult., brought together representatives from about a hundred schools in London and the suburbs. The entire force under the baton of Mr. George Hare totalled 5,000, and a pleasing selection of sacred and secular pieces was gone through with much spirit and general efficiency. An important item of the second part was a Jubilee ode, "Victoria, we hail thee!" composed expressly for the festival by Mr. W. S. Desborough. It proved a telling piece, thoroughly adapted to the purpose, and, being sung with much animation, was well received. In Stephen Glover's "What a merry life we gipsies lead," and in other compositions, the youthful chorists sang with a firmness, readiness, and sustained power that was appreciatively recognised. Mr. F. W. Belchamber presided at the organ.

THE South Hampstead Orchestra, conducted by Mrs. Julian Marshall, successfully gave its twelfth annual concert on May 26, at St. James's Hall. The whole of the works had been adequately rehearsed, and the result was a highly commendable performance of Brahms's second Symphony in D, Tchaikowsky's dainty suite "Casse-noisette," Beethoven's noble overture to "Egmont," and Weber's "Jubilee" overture, the latter of which has been heard several times of late in the metropolis, by reason of its containing the strain of "God save the Queen." Mrs. Marshall also carefully led her capable forces through the accompaniments to Max Bruch's "Scottish" Fantasia, the solo violin part of which was skilfully executed by Miss Lilian Wright, whose talent is far above the average. To the instrumental pieces the efficient singing of Mr. Henschel constituted an agreeable relief.

THE annual Gregorian festival held in London does not diminish in interest or attraction. On the 3rd ult. the whole of St. Paul's Cathedral was thronged, and the order of proceedings was much the same as on previous occasions. Over a thousand singers from about ninety provincial and metropolitan church choirs, together with a few instrumentalists, joined in the procession. The service music was, of course, chiefly Gregorian. The vigorous and stately chorus from Handel's "Saul," "How excellent Thy Name," was chosen for the anthem and received justice from the chorists. Afterwards came the impressive "Domine salvam fac," arranged by Gounod, the accompaniments having been harmonised by Barnby. There were several hymns, one, specially written for this festival by the Rev. Jesse Brett, being sung to the "Old 113th" tune.

MISS HOLLAND's choir celebrated its "silver jubilee" with a concert in St. Martin's Town Hall on May 27. Mr. H. A. J. Campbell, the conductor, submitted a sacred piece, "They that go down in ships," which, if it did not startle the audience, on the whole undoubtedly pleased them. Another work new to this country was Josef Krug-Waldsee's cantata "The Fiddler of Gmünd," a poetic and imaginative production with many original and effective points. Mr. Hirwen Jones sang the tenor solo part with feeling and conscientiousness, and Mr. Percy Woodgate executed the violin obbligato of the fiddler. But the chief success of the concert fell to Professor Villiers Stanford's spirited cantata "Phauidrig Crohoore," which continues to gain friends. From beginning to end the chorus sang with tact and determination.

MESSRS. W. J. KIPPS and E. Newlandsmith gave an interesting pianoforte and violin recital at the new Concert Hall, Blackheath, on the 1st ult. The programme included Beethoven's Pianoforte Sonata in C sharp minor (Op. 27, No. 2), Chopin's Scherzo in C sharp minor (Op. 39), and smaller pianoforte pieces by Mendelssohn, Henselt, and Liszt, all of which were rendered in an admirable manner by Mr. W. J. Kipps. Mr. Newlandsmith proved himself

to be an excellent violinist in his performances of Vieuxtemps' "Fantasia Appassionata" (Op. 35), pieces by Wieniawski, and in a Ballade of his own composition. Vocal music was contributed by Mrs. Helen Trust with much acceptance, two of her songs—"Swedish Love Song" and "Robin in Winter"—being accompanied by the composer, Mr. Frank Idle.

MADAME BURMEISTER-PETERSEN gave an orchestral concert, on May 28, at St. James's Hall, and was the soloist in her husband's Pianoforte Concerto in D minor and in that in E flat by Liszt. Herr Burmeister's concerto was performed at a Crystal Palace concert in the Spring of 1891, but although its cleverness becomes more apparent on further acquaintance, its attractiveness does not correspondingly increase. The pianoforte part in this and in Liszt's brilliant work was effectively rendered by Madame Petersen, and the orchestral portions were ably rendered under the direction of Mr. Henschel. The programme was completed with Dvorák's overture to "Der Bauer ein Schelm," two neatly written movements from a suite by Arthur Foote, and one of Brahms's Hungarian dances.

IN connection with the Guildhall School of Music an orchestral concert was given at the City of London School, on the 2nd ult., Mr. W. H. Cummings conducting. The gentler sex was strongly represented in the orchestra and the whole of the performances were satisfactory. A novelty was an ably written scena, "Daybreak," by a pupil, Miss Clarisse Mallard, and it had a clever exponent in Miss Dina Harwood. "Eri tu," from "Un Ballo in Maschera," was neatly sung by Mr. A. Montague Borwell. Miss Madeline Payne won much notice by her intelligent execution of Mendelssohn's Pianoforte Concerto in G minor, and full preparation was manifested by the orchestra in their steady playing of Beethoven's "Coriolan" Overture and Haydn's Symphony, No. 2, in D.

"THE Death of Moses," an oratorio by the Rev. Marcus Hast, was produced on the 9th ult., at the Queen's Hall, under the direction of Mr. Churchill Sibley, at a concert in aid of the extension building fund of the Jews' Free Hospital. The work is of old-fashioned mould, but has manifestly been written in an earnest and devotional spirit, and several numbers show an appreciation of melody and musical perception. The soloists were Madame Marie Duma, Madame Annie Marriott, Mr. Iver McKay, and Mr. Ffrangcon-Davies, all of whom, together with the choir and orchestra, showed lively interest in the work. The oratorio was preceded by an effective anthem by the same composer in commemoration of the Diamond Jubilee of the Queen.

M. EMILE SAURET secured the support of an efficient orchestra, under the conductorship of Sir Alexander Mackenzie, for his concert on May 25, at St. James's Hall. M. Sauret's best effort was in M. Saint-Saëns's Violin Concerto in B minor (Op. 61), which was rendered in so effective a manner that the popular violinist was recalled four times to the platform. An "Élégie and Rondo" for the violin, from his own pen, further displayed his abilities as an executant and as a composer. Some songs were contributed by Mr. Arthur Oswald, and admirable performances were given by the orchestra of the overture to Mozart's "Magic Flute" and two movements of Sir Alexander Mackenzie's picturesque suite "From the North."

MDLLE. IRMA SETHE gave an attractive orchestral concert, on May 25, at St. James's Hall. The accomplished Belgian artist was heard in Max Bruch's second Violin Concerto in D minor (Op. 44) and in that by M. Saint-Saëns in B minor (Op. 61), playing in both with masterlike brilliancy and only failing to give complete satisfaction in the tender and most imaginative passages. Some violin solos by Bach, Ernest, and Wieniawski were also rendered with consummate skill. Mdle. Sethe was ably supported in the concertos by the orchestra, conducted by Herr Gustav Ernest, who also secured praiseworthy performances of Weber's overture to "Oberon" and Grieg's first "Peer Gynt" Suite. The vocalist was Miss Maude Danks.

PROFESSOR IVES, of Adelaide, Australia, is in London, engaged in visiting the principal musical institutions and enquiring into their methods of instruction and examination. With a desire to extend the usefulness of the

chair of music so ably filled by Professor Ives at Adelaide, the late Sir Thomas Elder bequeathed it the handsome sum of £25,000, and the University Council are anxious to have advice as to the best ways of utilising this benefaction. Professor Ives has already had consultations with Sir John Stainer, Sir A. C. Mackenzie, Dr. Parry, Professor Bridge, and other eminent authorities, and proposes continuing his enquiries on the Continent.

MISS FLORENCE HUGHES gave a very successful vocal recital at the Steinway Hall, on the 8th ult. In the rendering of an excellent selection of eleven songs, Miss Hughes proved herself to be the possessor of a beautiful soprano voice and a true artistic style. We are glad to notice that she did not neglect to sing some English songs, which were not the least attractive features of a pleasant afternoon. Madame Fischer Sobell and Herr Willie Woltmann contributed solos on the pianoforte and violin respectively with much acceptance. A word of praise is due to Miss E. G. Hughes for her excellent translation of the German songs.

THE result of the first of a series of brass band contests inaugurated at the Earl's Court Exhibition, on May 28, was as follows:—First prize, Wyke Temperance Band; second, Black Dike Mills Band; third, Batley Old Band; fourth, Rotherham Temperance Band. The adjudicator was Mr. W. Short. At the second of the contests, on the 11th ult., the prizes were awarded to Rushton Temperance Silver Band, first; Kettering Rifles Band, second; Earl's Barton Old Silver Prize Band, third; and Lincoln Malleable Iron and Steel Works Band, fourth. The adjudicators were Lieutenant Dan Godfrey and Mr. C. Thomas (late bandmaster of the Coldstream Guards).

THE Signorina Cerasoli gave an interesting pianoforte recital on the 10th ult., at the Queen's (Small) Hall. The clever young artists opened their programme with Scharwenka's Scherzo (Op. 32) for two pianofortes, and subsequently Signorina Rosina Cerasoli gave an admirable interpretation of Beethoven's sonata, "Les adieux, l'absence et le retour," and Signorina Beatrice Cerasoli rendered Schumann's "Carnaval" (Op. 9) with notable intelligence and executive facility. Several smaller pieces were played in a brilliant manner, and pleasing variety was given to the afternoon by the singing of Miss Beatrice Tattersall.

Mlle. ELSA RÜEGGER, a student of the Brussels Conservatoire, gave a violoncello recital on May 24, at the Salle Erard. This young lady's playing was marked by many excellent qualities, which, considering that she is only sixteen years of age, indicate her possession of exceptional abilities. The resonant nature of the Salle Erard makes it almost impossible to judge of the power of tone produced by string players in this room, but in this instance it was pleasant in quality, and the music was phrased in a manner that testified to good training. Some songs were expressively sung by M. de Kouschine.

THE most important work at Mr. William Carter's Jubilee festival, on the 19th ult., at the Albert Hall, was Dr. Jacob Bradford's "Song of Jubilee," the soloist in which was Miss Esther Palliser. Other compositions suitable to the occasion were Mr. William Carter's "Thanks-giving Anthem" and "Jubilee Ode," and an unpretentious but effective "Celebration Ode" by Helen, Lady Forbes, the soloists in the last-named being Madame Albani and Madame Alice Gomez. Madame Belle Cole, Miss Mendelssohn, Mr. Iver McKay, and Mr. Andrew Black also sang.

A SERIES of choral and orchestral Saturday evening concerts, under the conductorship of Mr. Henry J. Wood, was begun on May 29 in the Empress Theatre of the Earl's Court Exhibition. On this occasion the principal works performed were Mr. Cowen's effective "Commemoration Ode," the overture to "Tannhäuser," and Mendelssohn's "Hymn of Praise." The soloists in the last-named being Miss Lucile Hill, Madame Olga Mihailoff, and Mr. Lloyd Chandos. The loud echo in this hall, however, militates against the success of these concerts.

MESSRS. PUTTICK and SIMPSON, on the 17th ult., held a sale of valuable violins, the principal lots being from the collections formed by the late V. Purrier, Esq., A. E. Harper,

Esq., and V. Scheiber, Esq. The highest prices paid were £610 for a violin by Antonius Stradiarius, 1729, in fine condition, £48 for a violin by Nicholas Lupot, £41 for a violin by Pressenda, £50 for a violin by Ruggerius, £37 for a violoncello by Amati, and £36 for a violoncello by Rocca. The sale was composed of 120 lots, which realised over £2,000.

THE East London Church fund annual service was held in St. Paul's Cathedral, on St. Barnabas' Eve (the 10th ult.), when over 350 representatives of Stepney choirs took part. From Dr. Varley Roberts's Service in C, composed for the festival in 1894 of the London Church Choir Association, came the Magnificat and Nunc dimittis, and the anthem was Dr. A. H. Mann's effective "O Love the Lord, all ye His saints," sung with considerable spirit. Dr. C. W. Pearce conducted, and Mr. C. Macpherson was at the organ.

TWO violin recitals were given by Señor Sarasate, respectively on the 12th and 19th ult., at St. James's Hall. The virtuoso interpreted familiar pieces on each occasion with his customary brilliancy and refinement, and was assisted at the pianoforte by Dr. Otto Neitzel. This gentleman is an accomplished musician, but his style of playing, although excellent by itself, is so little in sympathy with that of Señor Sarasate that at the first concert he twice received a request from a member of the audience to play more softly.

THE grand symphonic concerts of the Kursaal, Ostend, alternately conducted by MM. Emile Périer and L. Rinskopf, were inaugurated on the 6th ult., and the summer season is now in full swing. M. Léandre Vilain gave a very successful organ recital on the 1st ult., at the Kursaal, the programme of which included an Introduction and Fugue by the late W. T. Best, as well as an Allegro in B flat and Tempo di Minuetto by Mr. Edward Cutler, which were greatly appreciated.

THE Fitzner String Quartet from Vienna, consisting of Messrs. Rudolf Fitzner, Jaroslav Czerny, Otto Zert, and Friedrich Buxbaum, gave concerts on the 9th and 17th ult., at the Queen's (Small) Hall, and won considerable acceptance by reason of the precision and intelligence with which were rendered various well known quartets. The individual members of the party however have not acquired that oneness of style which goes so far towards perfection of ensemble.

MISS MAUD MACCARTHY gave abundant evidence of the satisfactory progress she is making in her art at her concert on the 11th ult., at St. James's Hall. Assisted by Miss Fanny Davies at the pianoforte, the young violinist gave an admirable interpretation of Brahms's Sonata in G (Op. 78), and subsequently was still more successful in Wieniawski's "Romance" from the Concerto (Op. 22). Distinction was given to the recital by Madame Albani being the vocalist.

A CONCERT was given, at the Salle Erard, on May 29, by the students of the Primrose Hill School of Music. Many of these, in their various performances, testified to the excellence of their tuition under Miss Lavinia Conder, who herself contributed "O mio Fernando" to the programme. Valuable assistance was also given by Mr. John Fraser, and Miss Olive Kennett, this admirable reciter's efforts being much appreciated.

PERFORMANCES of Dibdin's old ballad opera "The Waterman" were given on the 9th ult., at the Birkbeck Institution, and on the 10th, at the People's Palace, the parts being sung by Miss Alice Porter, Miss Susetta Fenn, Messrs. Frank Swinford, Sydney Taylor, and Sinclair Dunn. The last-named being encoired on both occasions in the "Bay of Biscay."

THE dates fixed for the Handel Festival at Mainz are the 18th and 19th inst., when the master's oratorio "Esther," in Dr. Chrysander's version, as well as "Acis and Galatea" and the "Ode to St. Cecilia," will be performed. In consequence of the illness of Dr. Kretzschmar, Herr Volbach will be the sole conductor.

THE following concerts merit record: ST. JAMES'S HALL.—Gabriel Fauré and Johannes Wolff, chamber concert, 5th ult. Johann Kruse, three violin recitals, respectively on the 1st, 11th, and 18th ult. John

Thomas, harp concert, 16th ult. **QUEEN'S (SMALL) HALL.**—The Regina Vocal Trio, 1st ult. Aptommas' harp recital, 3rd ult. Rosa Green, vocal recital, 4th ult. Lucy Stone, miscellaneous concert, 15th ult. Charles Inches' pianoforte recital, 19th ult. **STEINWAY HALL.**—Elsie Hall, pianoforte recital, May 31. Kate Lee, violin recital, May 31. Julian Clifford, pianoforte recital, 2nd ult. Isidor Cohn, chamber concert, 2nd ult. Clarinda Webster and Julian Pascal, 4th ult. Oscar Noyes, vocal recital, 11th ult. Jeanne Douste, chamber concert, 18th ult. Sophie de Lubicy, pianoforte recital, 18th ult. Reginald Little, pianoforte recital, 21st ult. **SALLE ERARD.**—Grimaldi, pianoforte recital, 10th ult. Isabel Hirschfeld, pianoforte recital, 11th ult. Edith Greenhop, pianoforte recital, 16th ult. George Schneevoigt, violoncello recital, 17th ult. Alfred and Jules Cottin, miscellaneous concert, 17th ult. **PORTMAN ROOMS.**—Clinton Fynes' orchestral concert, 1st ult. Dorothy Maggs' pianoforte recital, 4th ult.

Erratum.—June issue, p. 389. The title of Mr. A. H. D. Prendergast's interesting paper read before the Musical Association was "The Masque of the Seventeenth Century," not the "Eighteenth."

FOREIGN NOTES.

ANCONA.—With much pomp and ceremony a marble tablet was unveiled, on May 29, at the Goldoni Theatre, commemorating the fact that Mascagni, before he became the "world-famed Maestro," at one time conducted a small operetta company at this house. One wonders, with some degree of anxiety, whether the precious baton used on this memorable occasion has been preserved.

BARCELONA.—A new opera, "Artus," by the young Spanish composer Amadeo Vives, was brought out with great success on May 27 at the Novedades Theatre. At the Liceo, where the season is an exceptionally brilliant one this year, M. Saint-Saëns's "Samson et Dalila" was given recently, the composer being present.

BAYREUTH.—On May 22, which is also Wagner's birthday, the twenty-fifth anniversary of the laying of the foundation stone of the Festspielhaus was celebrated. On the occasion in question, in 1872, the master directed a memorable performance, at the old Bayreuth Theatre, of Beethoven's Ninth Symphony, in which many of the most noted instrumental and vocal artists of Germany and Austria-Hungary rendered gratuitous service. The architect of the Festspielhaus, Herr Otto Brückwald, is still living at Leipzig. For this year's Festspiele, commencing on the 19th ult., the house is sold out for every performance and the list has been closed.

BERLIN.—The usual summer season commenced on the 2nd ult., at the new Royal Opera house (formerly Kroll's), with Rossini's ever-green "Il Barbiere." Amongst other works, an excellent performance of "Die Meistersinger" has taken place here since then. A new operatic company, under the direction of Herr Morwitz, has established itself at the West-End Theatre, and opened its performances on Whit-Monday with "Les Huguenots," Herr Thienemann being the conductor. The undertaking promises to be a distinctly successful one. Tamagno made his appearance at the Royal Opera after all, where he sang, on May 24, in Meyerbeer's "Le Prophète," with the prices of seats trebled, and before a fairly numerous but not over enthusiastic audience. At Dresden and Leipzig, where the tenor likewise appeared during his present first German tour, he was, on the other hand, received with perfect storms of applause, while the majority of critics declined to treat this "tenore robusto" *par excellence* seriously from an artistic standpoint. Dr. Wilhelm Kienzl, the composer of "Der Evangelimann," has set to music a little-known poem by Richard Wagner, entitled "Bonaparte's Rückkehr," written during the poet-composer's residence in Paris, where, in December, 1840, he witnessed the funeral obsequies of the first Emperor Napoleon, whose remains had been brought over from St. Helena. The composition has been published by the firm of Bote and Bock. Professor Benno Stolzner has joined the staff of professors at the Sternsche Conservatorium for solo singing as director of the operatic section.

BOLOGNA.—At a grand concert given here by the very active Wagner Society, on May 27, a portion of the second act of "Tristan und Isolde" was included in the programme, this being the first performance of the music in Italy. It was enthusiastically received by an audience including many musicians of note. The performance is to be repeated, under Signor Martucci's direction, at Venice.

BONN.—Complete success attended the third festival of chamber music held here under the auspices of the Beethoven House Society, from May 23 to 27 inclusive. In the first concert, devoted to the memory of Brahms, the Joachim Quartet, Professor Barth (pianoforte), and Herr Carl Meyer (baritone) took part, and were the recipients of enthusiastic applause. Equally favourable was the reception accorded in subsequent performances, chiefly consisting of works by Beethoven, to the quartet party led by Professor Heermann, of Frankfurt; the Hess Quartet, of Cologne; Herr Mühlfeld, the eminent clarinetist; Mr. Leonard Borwick, and others. The last-named English artist met with a particularly warm appreciation. The festival was throughout very well attended.

BROMBERG.—Kienzl's "Der Evangelimann" was brought out here on the 3rd ult., with the accustomed success, this bringing the number of theatres where the work has so far been produced to one hundred.

BRUSSELS.—An interesting musical celebration was announced to take place here on the 26th ult., to commemorate the two hundredth anniversary of the restoration of the Grand Place after the bombardment and conflagration of 1694. The proceedings included the performance, by some three hundred singers selected from the leading Flemish choral societies, of a choral work written for the occasion by M. J. de Mol; as well as a concert given at the Hôtel de Ville, when the programme consisted of orchestral works by Flemish composers ancient and modern, of *Rondes* and *Chansons satiriques* of the sixteenth and seventeenth centuries sung by the vocal double quartet under the direction of M. Soubre, dressed in the costume of the period, and of a ballet *divertissement* the music for which is taken from "Castor et Pollux," of Rameau, and the "Mascarade de Versailles," of Lully. An unaccompanied mass for five voices, by M. Edgar Tincl, was performed at the Church of Saint Boniface on Whit-Sunday, the service also including the performance by the choir of a new Ave Maria for four voices with organ by the same composer.

BUDAPEST.—The season at the Royal Opera came to a close on May 25, with a capital performance of Kienzl's "Der Evangelimann," in which a young singer, Madame Betty de Ponty, especially distinguished herself in the part of *Magdalena*. The director of the opera, M. Nopcsa, a former captain of Hussars, retired from his post on the same occasion, greatly to the satisfaction of artistic circles here. It was owing to M. Nopcsa's cavalierly treatment of him that Herr Nikisch resigned the conductorship of the Royal Opera some two years since.

CASSEL.—Eugene d'Albert's fairy opera, "Der Rubin," first brought out some two years since at Weimar, was produced at the Hof-Theater, on the 4th ult., under the composer's direction, and well received, the performance being, moreover, a very satisfactory one.

DUSSELDORF.—The Berlin Philharmonic Orchestra concluded its recent highly successful tour in France, Belgium, Switzerland, and the Rhine districts with a concert given here, on May 28, under the direction of Herr Nikisch. In accordance with its annual custom, this excellent orchestral body is now stationed at Scheveningen during the season.

HAMBURG.—Herr Pollini, the well-known director of the Stadt-Theater, has undertaken to produce the already much talked of music-drama "Gaea," by Herr Adalbert von Goldschmidt, in its entirety, the performance occupying several evenings and making exceptional demands, both as regards *personnel* and the mounting generally. The representation of the important work, which is to take the form of a festival, will, it is hoped, take place in April next.

HELSINGFORS.—The appreciation on the part of the public here of Shakespeare, in association with Mendelssohn, has been strikingly illustrated in twelve consecutive performances of "A Midsummer Night's Dream," at the New Theatre, during May. The musical numbers were under the able direction of Herr Ferdinand Neisser.

LEIPZIG.—The first performance took place, on May 29, at the Stadt-Theater, of an opera, "Dubrowsky," by the Russian composer, Edouard Napravnik, the libretto, from the pen of M. Modest Tschäikowsky, being founded upon a well-known novel by Pushkin. The work is in four acts, and contains some very interesting and effective choral and concerted numbers, while the orchestration is not wanting in originality. It was well received by a numerous audience, Herr Panzer being the conductor.—Robert Schumann will ere long have his monument erected in this town. Herr Werner Stein, the author of the handsome plaster model of a Schumann statue now exhibiting at the Kunst Ausstellung, has been commissioned by an anonymous music-lover to execute it in permanent form with a view to its being presented to the municipality.

MADRID.—Schumann's B flat Symphony was performed here for the first time, on May 20, in one of the orchestral concerts of the Sociedad, and produced so great an impression that it had to be repeated at the following and final concert of the season.—An elaborate work is shortly to be published here from the pen of Professor Silvani, a well-known writer on musical subjects, relating to the popular music of Spain, from a critical and historical point of view, and comprising songs, dances, and musical instruments in popular use in the various provinces of the country. The work cannot fail to prove a most interesting and valuable addition to the literature of musical folk-lore.

MAYENCE.—Fräulein Jenny Lux, a daughter of the late eminent Mayence organist and well-known composer, Friedrich Lux, has given some organ recitals here recently, and caused something like a sensation by her absolute mastery over the instrument, combined with an altogether irreproachable taste.

MOSCOW.—The season of the Imperial Musical Society, which has just come to a close, has been a very brilliant and successful one, under the direction of M. Safonow, the successor of Nicolas Rubinstein. Two of the most interesting concerts of the season were devoted to Schubert and Brahms respectively, while the modern French school, represented by Widor, Délibes, Charpentier, and others, likewise obtained a hearing. Amongst Russian composers Tschäikowsky, Rubinstein, Glazounow, and Rimsky-Korsakoff figured most frequently in the programmes. The orchestra of the Conservatoire also gave twelve concerts during the season, which in every respect has been a most animated one.

MUNICH.—Professor Ermannsdorfer is said to have resigned the capellmeistership at the Royal Opera, to which he was but recently appointed, and will be, it is said, succeeded by Herr Stavenhagen, of Weimar. The latter conducted a most successful concert some few weeks ago at the Kaim Saal in aid of the projected Wagner monument, when only works by the Bayreuth master and Liszt were in the programme.—Tschäikowsky's one-act opera "Iolanthe" was produced for the first time at the Royal Opera on May 20, under Capellmeister Roehr's direction, and achieved a distinct success, to which the interpreters of the leading parts, Frau Senger-Bettaque, Herren Mikorey and Gura contributed not a little.

PALERMO.—The magnificent new Grand Theatre, one of the finest in Europe, was opened on May 17 with a performance of Verdi's "Falstaff," preceded by the execution of the Italian National Anthem. The architect of the building, Signor Basile, was enthusiastically called for, and had to appear repeatedly to bow his acknowledgments. It was a well-deserved distinction.

PRAGUE.—A new opera, "Perdita," by the young Czech composer, Joseph Nesvára, was brought out at the National Theatre on May 27, and received with much favour. The libretto, a close adaptation of Shakespeare's "A Winter's Tale," is dramatically effective, and the music, while somewhat reminiscent of the younger Verdi, derives its chief interest, as in the case of most modern operatic composers, from its clever instrumentation.—The excellent amateur performance of "Don Giovanni," referred to in our last number, was repeated at the German Theatre on May 28.

STOCKHOLM.—At the Scandinavian Musical Festival held here in Whitsuntide the works produced included those by Norman, Ole Olsen, Wenneberg, Grieg, Gade, Emil Hartmann, Svendsen, and A. Södermann. There was

a choir of 700 voices with an orchestra of 150 executants. Grieg and Svendsen were the principal conductors.

VIENNA.—A new ballet in four acts, "The Bride of Corea," the music by J. Bayer, was brought out at the Imperial Theatre on May 22, and received with great favour. The music, by the popular composer of "Die Puppenfee," is throughout characteristic, bright, and pleasing, and the work has been most sumptuously mounted. It has been given many times since and may indeed be said to have scored the only real success amongst the novelties brought out during the season.—On May 29 Herr George Müller, the excellent tenor of the Opera, made his farewell appearance here as *Faust* in Gounod's opera amidst numerous ovations from the audience. He had been a member of the *personnel* for thirty years, and retires on a pension.—Herr Wilhelm Kienzl has handed the score of his new opera "Sancho" to the authorities of the Imperial Opera, where it is to be first brought out.—Signor Leoncavallo has been a visitor here recently, and, on the 1st ult., introduced some excerpts from his new opera, "La Bohème," to an invited audience. To an interviewer of the *Neue Freie Presse*, the Maestro confided that he contemplates writing an opera on the subject of "Triib," the late Du Maurier's novel containing, in his opinion, all the elements, poetic and musical, for the making of an excellent lyrical drama.

—The authorities here, it must be owned, are trying very hard to establish a legal claim on the personal estate of the late Johannes Brahms, which is disputed by the city of Hamburg. The master, it appears, had omitted to have his German passport renewed since 1888. Hence, it is argued, he may have forfeited his Hamburg citizenship.—A handsome monument, erected over the grave of Franz von Suppé, was unveiled last month at the Central Cemetery.

WEIMAR.—"Dichter und Welt," a first operatic essay by Herr Waldemar von Bausnern, favourably known as a composer of chamber music and of songs, was produced at the Court Theatre on May 28, under Herr Stavenhagen's direction. The new work, which is a musicianly production and pervaded by a healthy idealism, achieved, however, little more than a *succès d'estime*.

OBITUARY.

WE regret to have to record the death of Dr. JOHN NAYLOR, late organist of York Minster, who died while on a voyage to Australia for the benefit of his health, and was buried at sea, between Tenerife and the Cape, on May 15. The deceased musician was born at Stanningley, near Leeds, on June 8, 1838, and was therefore in his fifty-ninth year. He commenced his musical career as a chorister at the Leeds Parish Church, when Dr. Samuel S. Wesley, and after him Mr. R. S. Burton, were the organists, and before he had completed his eighteenth year was appointed organist of St. Mary's Church, Scarborough. He gained his Mus. Bac. degree at Oxford in 1863, and that of Mus. Doc. in 1872, and in the following year became organist of All Saints' Church, Scarborough, where, in conjunction with the late Rev. R. Brown-Borthwick, he raised the musical portion of the services to a high standard of excellence. In 1883 Dr. Naylor was selected out of fifty others to succeed Dr. E. G. Monk as organist and choirmaster at York Minster, a position to which, in 1892, on the death of his early instructor, Mr. R. S. Burton, was added the conductorship of the York Musical Society. In 1895 he was unanimously elected an honorary member of the Royal Academy of Music. In the early part of the present year, his health having become seriously impaired, he felt it his duty to send in his resignation to the Dean and Chapter. This the latter accepted only conditionally while prolonging his leave of absence until the end of the year, and acknowledging at the same time in the most handsome terms their "indebtedness to Dr. Naylor for the efficiency of the choir during the past fourteen years and for the admirable manner in which the instrumental as well as the vocal music at the Minster has been rendered." His numerous compositions, principally of sacred music, include the cantatas "Jeremiah," "The Brazen Serpent," "Meribah," and "Manna," besides church services, anthems, part-songs, pieces for organ, and his well-known book of chants.

A well-known figure in Leeds musical circles and in the organ world has been removed by the death, at the age of seventy-three, of Dr. WILLIAM SPARK, which took place at Leeds, on the 16th ult. The son of a lay-vicar of Exeter Cathedral, William Spark was born there October 28, 1823, not 1825, as is usually stated. He became a chorister in the Cathedral, and in 1840 was articled to Dr. S. S. Wesley, at that time organist. Spark went with Wesley to Leeds in 1842, where the former was deputy-organist of the Parish Church, and organist successively of Chapeltown Church and St. Paul's, Park Square. He afterwards became organist at Tiverton (Devon) and Daventry (Northampton); but when Wesley removed to Winchester in 1849, Spark returned to Leeds, and was appointed to St. George's Church, a post which he held till his death. He founded the Leeds Madrigal and Motet Society, and the fine organ in the Leeds Town Hall, built by Gray and Davison, was from the design of Henry Smart and the deceased. Spark relates that before the organ was removed from the factory in London a dinner party took place in the swell box, which was large enough to accommodate ten guests, of whom J. W. Davison and Smart were the life of the party. The organ was formally opened April 7, 1859, and after a severe competition, Spark was elected the Borough organist in 1860. The deceased organist, who took his doctor's degree at Dublin in 1861, is widely known by the *Organist's Quarterly Journal*, a series of organ pieces started in 1869, of which the majority of its best contributions are now included in Novello's "Original Compositions for the Organ." Dr. Spark composed three cantatas, various anthems, part-songs, &c., and edited a large number of organ pieces by Batiste, the French organist. He contributed to the *Yorkshire Post*, and was the author of "Musical Memories" (1888) and "Musical Reminiscences" (1892). He also compiled an exhaustive but ill-arranged "Life" of his friend Henry Smart. Alderman Frederick R. Spark, the able and energetic secretary of the Leeds Musical Festival, and Mr. Edward J. Spark, of Worcester, are brothers of the late organist.

One of the few remaining links connecting with the old Sacred Harmonic Society has been severed by the death, at the age of sixty-seven, of Mr. EDWARD HILL MANNERING, which occurred at his Hampstead residence on the 13th ult. The deceased became a member of the Sacred Harmonic Society in 1857, and soon after held a seat on the committee, in which connection he had much to do with the Handel Festivals. In the early seventies he was appointed hon. secretary, which post he held till the Society was dissolved. Mr. Mannering, who was greatly esteemed, was well known in commercial circles as manager of the Sun Fire Office.

CARL MIKULI, one of the last surviving pupils of Chopin, died at Lemberg, in Galicia, on May 21, aged seventy-six. Of Polish nationality, he studied medicine at the Viennese University, but eventually gave himself up entirely to the pursuit of musical art, and in 1841 went to Paris, where he became one of the favourite pupils of Chopin and an interpreter *par excellence* of his master's compositions. After a brilliant, but comparatively brief career as a pianist in France, Germany, Austria, and other Continental parts, he accepted the directorship of the Lemberg Conservatoire in 1858, and devoted himself henceforth to teaching and the composition of a great number of pieces, chiefly for the pianoforte, and all reflecting more or less the style and even the mannerisms of Chopin. His complete edition of the latter's works is justly regarded as a standard one.

The death is announced on May 24, at Moscow, of PAUL PABST, the distinguished director of the Imperial Society of Music, at the age of forty-three. He was a native of Königsberg, receiving his early instruction from his father, an excellent pianist, and when only nine years of age successfully appeared in German concert-rooms. He subsequently studied for some years under Liszt, at Weimar, and in 1878 obtained a professorship at the Moscow Conservatoire, then under the direction of Nicolas Rubinstein, where his teaching was attended by enormous success. He has also made a name as a composer, particularly in Russia, where his transcriptions of Anton Rubinstein's "Le Démon" and Tschaiikowsky's "Eugène Onéguine" have obtained great popularity.

The excellent and widely-known bass singer of the Berlin Opera, FRANZ KROLOP, died in the German capital on May 30, from the after-effects of an operation, aged fifty-eight. He had been a member of the Berlin Royal Theatre since 1872, and excelled in buffo parts, his interpretation of the characters of *Papageno* and of *Figaro* in Mozart's operas, or of *Giacomo* in "Fra Diavolo," being perhaps the best and most refinedly humorous to be met with on the German lyrical stage. He was a native of Bohemia, and studied singing under Levy in Vienna. Krolop, who was also a successful professor at the Berlin Hochschule, had been married to Vilma von Voggenhuber, a dramatic singer of some note, who preceded him in death some ten years.

MAX MARETZKE, the famous impresario, whose death in New York we briefly recorded in our last number, first became known as assistant to Balfe when that composer was conductor of the old Her Majesty's in 1846. He commenced his career of impresario in the United States in 1847, and was the first to introduce the operas of Gounod, Meyerbeer, and Verdi to America. He accompanied Jenny Lind during her triumphal progress in the States, and was the first American manager of Patti, Lucca, Kellogg, and other famous *prime donne*. He also tried his hand at composition, and there is extant an opera, "Hamlet," from his pen. During the last few years he had devoted himself very successfully to vocal tuition. Like his celebrated cousin, Maurice Strakosch, he was an Austrian by birth.

Councillor CHRISTIAN FRIEDRICH KAHNT, a well-known and greatly esteemed Leipzig personality, died in that town on the 5th ult., in his seventy-fifth year. The founder and, up to the year 1886, chief of the well-known Leipzig music publishing firm of C. F. Kahnt, he was the proprietor and, since the death of Brendl, the titular editor of the *Neue Zeitschrift für Musik*, the journal founded by Robert Schumann. He was also a member of the standing committee of the Allgemeine Deutsche Musik-Verein from its foundation.

MADAME DAMCKE died in Paris, on the 8th ult., at the age of seventy. An excellent pianist, a former pupil of Henselt, Madame Damcke had, during the lifetime of her husband, one of the most artistic *salons* in the French capital. Berlioz, Rubinstein, and Stephen Heller were intimate friends of the house, and all the most noted men in the musical world took part in its *réunions*. Even to the last her house remained an important musical centre. She was a sister-in-law of the celebrated Servais, and consequently the aunt of the composer Franz Servais.

MR. WILLIAM SUMNER, the organist at Christ's Church, Copse Hill, Wimbledon, died suddenly on Whit-Sunday while officiating at his instrument during evening service. The incident is rendered the more pathetic from the fact that Mr. Sumner was to terminate his appointment on this occasion after holding it for twenty-four years.

We have also to record the following deaths:—

On May 12, at Brün, JOSEPH TERTNICK, leading tenor at the Stadt-Theater, aged twenty-nine.

On May 14, at Weimar, Frau HELENE VON REDERN, formerly known, under the name of Fräulein von Baja, as a favourite operatic singer.

On May 15, at Berlin, Frau IDA BECKER, formerly admired vocalist, composer of songs, sister of Herr Emil Naumann, the well known music historian.

On May 17, at Görlitz, A. RUSCHWEYH, banker, distinguished amateur, founder of the Görlitz Philharmonic Society and Singakademie, promoter of Silesian musical festivals, in his seventy-fourth year.

On May 18, at Darmstadt, Court Councillor THEODOR MÜNZER, for many years Intendant of the grand ducal opera.

On May 25, at Southsea, CHRISTOPHER GOTTFRIED BURCK, late Bandmaster 1st Battalion South Wales Borderers, in his seventy-third year.

On May 27, at Berlin, FERDINAND SCHULZ, organist of the Sophien Kirche, popular composer of vocal quartets, aged seventy-six.

On May 29, at Stettin, AUGUST HART, music teacher, widely known in Germany and Austria as the composer of choral works for male voices.

On May 30, at Paris, CHARLES MICHEL, a young laureate of the Conservatoire, organist and composer.

On the 3rd ult., at Bergamo, NAPOLEONE PONTECCHI, violoncellist, composer of church music and of several operettas, aged seventy-six.

On the 4th ult., at Berlin, LOUIS UCKO, once highly popular tenor of the operas of Stuttgart, Vienna, and Budapesth.

On the 4th ult., at Bellagio, MARCELLO ROSSI, violin virtuoso, greatly esteemed in Vienna, where he resided, aged thirty-five.

On the 8th ult., at Mayence, CARL BOETZ, formerly secretary to Richard Wagner.

CORRESPONDENCE.

AMENS TO MINOR HYMN-TUNES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It has often occurred to me that a major ending to the "Amen" after every minor tune is very incongruous. If the hymn is penitential throughout, the major termination has a disturbing effect, and, speaking for myself, jars upon one's feelings. There can be no doubt that to sing "Amen" at the end of every hymn is an absurdity; but we have become so accustomed to its use, regardless of its inappropriateness, that it would be vain to suggest any alteration. But it may not unreasonably be asked, what authority is there for the *Tierce de Picardie* in the Amens to minor tunes? I am under the impression that the question was raised some years ago at a meeting of the Musical Association, but the chairman, Sir John Stainer, then felt unable to give a definite ruling. Perhaps he, or some other authority on the subject, would kindly enlighten the readers of your excellent journal.—Yours faithfully,
JUNE 11, 1897. ORGANUM.

TO CORRESPONDENTS.

*. * Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ANSWERS TO CORRESPONDENTS.

T. R. (Wolverhampton).—The "God save the Queen" story is probably the following: Three ladies met at afternoon tea, and, as ladies sometimes do, they began to discuss the merits of their respective husbands. Mrs. A. said: "My husband is not very musical; in fact, he only knows two tunes, one is 'God save the Queen' and the other is the 'Old Hundredth.'" Mrs. B. replied: "Really, how strange, that is like my husband; he knows two tunes, one is 'God save the Queen' and the other isn't." "I am afraid," added Mrs. C., "that my husband is even less musical; he only knows 'God save the Queen' when he sees the people stand up."

W. S. (Leith).—The *Opus numbers of Beethoven's "Appassionata," "Moonlight," "Waldstein," and*

"Kreutzer" sonatas are, respectively, 57, 27 (No. 2), 53, and 47. It should, however, be distinctly understood that these titles were not bestowed by Beethoven, neither did he authorize their use. The "Kreutzer" sonata (so-called) is for pianoforte and violin; the others above referred to are for pianoforte alone.

PEDALIST.—Shoes are preferable to boots, because they allow a freer action of the ankle joint, which is a very important factor in good pedal playing.

PIANOFORTE (Luton).—For full information as to the form of Bach's *Prelude and Fugue*, No. 1, you cannot do better than consult Dr. Iliffe's "Analysis of Bach's 48 Preludes and Fugues," reviewed in our present number. The work may be obtained in four parts or in one volume.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ANNAN, N.B.—The seventh annual choral festival of the Dumfries Established Synod Choir Union took place on the 5th ult. The united choirs, numbering about 350 voices, gave an excellent rendering of various "Psalms, and hymns, and spiritual songs," under the able direction of Mr. Henry Graves (Dumfries). The anthem was "Sing praises unto the Lord," composed by Mr. W. A. C. Cruickshank. The singing was accompanied by two organs, at which Mr. Stevenson (Dryferdale) and Mr. Dobson (Moffat) respectively presided.

ARMAGH.—On Tuesday evening, May 25, there was a special shortened service held in the Cathedral, at which a most impressive rendering of Gounod's "Redemption" (Parts 1 and 2) was given. The solos were distributed between the following members of the choir: Masters Blair and Mitchell (sopranos), Messrs. Tarleton and Archer (tenors), and Messrs. Merriman and Dean (basses). The accompaniments were supplied by the organist and choir-master, Dr. T. Osborne Marks. The very large congregation, which completely filled the sacred edifice, proved that previous services of the kind—Mendelssohn's "St. Paul," on the Feast of the Conversion of St. Paul, and Stainer's "Crucifixion," during Lent—were most thoroughly appreciated.

BRISTOL.—Master Frank Merrick, aged eleven, the son of Dr. Frank Merrick, a well-known local professor, gave a pianoforte recital at the Victoria Rooms, on the 1st ult. This talented boy, who made public appearances two years ago, performed from memory such works as Beethoven's Sonata in D (Op. 28), Schubert's Impromptu in A flat (Op. 90, No. 4), and other works, including a Berceuse and Tarantella from his own pen. He also played Beethoven's Concerto in C (No. 1), in which he introduced a neat cadenza of his own composition. Master Merrick's success was unquestionable, and the boy richly deserved all the encores and recalls he received from a large and greatly enthusiastic audience. His future career will be watched with interest.

BURRY PORT (CARMARTHEN).—An Eisteddfod, in aid of Elliott's brass band, held on Whit-Monday, proved to be a great success from every point of view. The attendance was large, the singing was of a very high order, and the adjudicator's awards gave general satisfaction. The chief choral competition, consisting of £20 and a chair, was won by the Christ Church Choir, Llanelly, under the leadership of Mr. David Roberts.

CONGRESBURY (SOMERSET).—The annual festival service of the Axbridge and District Association of Church Choirs was held in Congresbury Parish Church on the 2nd ult., and proved to be most satisfactory. The Rev. H. Toft conducted, and Mr. Herbert Lloyd presided at the organ.

DORCHESTER.—A festival of parish choirs was held at Holy Trinity Church on the 10th ult. A special feature of the service was the invaluable aid of an efficient orchestra, the players being placed on a raised platform on the South-East transept of the chancel. Amongst the performers were several of the fair sex, including one who played a double-bass. Smart's Evening Service was sung and also Stainer's fine anthem "Lord, Thou art God." Mr. Boyton Smith presided at the organ, and Mr. W. Stone was the leader of the orchestra. —Mr. Boyton Smith was recently presented with a handsome gold watch and chain, bearing the following inscription: "Presented to Mr. Boyton Smith, Conductor of the Dorchester Vocal Association, 1870-1896, on his retirement." In acknowledging the gift, Mr. Boyton Smith gave some pleasant recollections of past musical doings in Dorchester, his native town, where his brother, the late Mr. Sydney Smith, the well-known composer for the pianoforte, was also born.

POWEY.—Jubilee Thanksgiving Services were held in the Parish Church of St. Fimbarrus on the 20th ult., when Smart's Te Deum in F, Sullivan's Jubilate in D, Hopkins's Cantate in B flat, and Handel's "Hallelujah" were rendered by the choir. On the 22nd ult., at a special service, the members of the Powey Choral Society sang Costa's arrangement of the National Anthem, Mozart's "Gloria" (12th Mass), Cowen's "All hail the glorious reign," &c. Mr. C. E. Juleff, the organist of the church, directed the music on both occasions.

HOLMFIRTH.—The annual public "sing" took place on "Feast" Sunday, May 30, when 3,000 people assembled in the field where the performance was held. Choruses from "The Messiah," many hymns, and the National Anthem were splendidly rendered by a band and chorus of about 160 performers. Mr. Will Battye was the conductor and Mr. Hinchliffe Battye the leader of the orchestra. This characteristic gathering of Yorkshire folk in one of their delightful valleys was most successful.

HORSHAM.—The festival in connection with the Horsham and District Choral Union was held on the 3rd ult., at St. Mary's Parish Church. The united choirs numbered nearly 250 voices. Professor Bridge's "Great and marvellous are Thy works" furnished the anthem. Mr. J. G. Buttifant was an efficient choirmaster. —The Horsham Musical Society has presented its conductor, Mr. F. C. Moore (who is leaving the town), with an illuminated address and silver salver "as a mark of their esteem and recognition of his valuable services as honorary conductor, from October, 1894, to April, 1897."

LEEDS.—Mr. Charles Alexander and Mr. Alfred Taylor gave an invitation song and pianoforte recital, on the 14th ult., at the College of Music. They were assisted by some of their most promising pupils. On the 18th ult. Mr. Herbert Lunn, assisted by some of his pupils, gave an invitation pianoforte recital. The pupils attained a high standard throughout.

MACHEN (MONMOUTH).—The third annual Whit-Tuesday Eisteddfod was, as usual, very largely attended, and as there were over 200 entries for the various competitions the interest in the contests was exceptionally keen. The adjudicators were Mr. E. Evans (Builth) and Mr. Tom Stephens (Rhondda) for music, and Mr. E. B. Newman (Newport) for brass bands. The new Tredegar choir, conducted by Mr. H. Smith, won the chief choral competition.

MAIDSTONE.—Miss Bertha Henniker, medalist of the Royal Academy of Music, gave her second violin recital at the Town Hall, on May 27, with highly successful results. The programme included Gade's Sonata for violin and pianoforte (Op. 21), in which the fair violinist was associated with Dr. Henniker; a violoncello solo, "Air and Gavotte," by Bach, well played by Miss M. Henniker; and vocal solos acceptably contributed by Miss Winifred Betts, Miss Elsie Marshall, and Miss E. L. Bennett. A varied selection of violin solos, which displayed Miss Bertha Henniker's powers to the greatest advantage, completed a very enjoyable concert.

MALTON.—Mr. George T. Patman gave a pianoforte recital and *matinée* at the Assembly Rooms, on May 28, when he played Schumann's Pianoforte Concerto and Chopin's Scherzo in B flat minor. Miss Adelaide Lambe and Mr. J. B. Smith were the vocalists, and Miss Zoé Mercier, a very promising pianist, also assisted.

MELBOURNE (AUSTRALIA).—The Musical Society of Victoria held its monthly meeting on May 1, at the Royal Arcade Rooms. The President, Mr. E. A. Jäger, made appropriate reference to the death of Johannes Brahms, and read some extracts from Hadow's excellent "Studies in Modern Music," in which the late composer's work and influence are admirably criticised. After the transaction of business an interesting programme was performed, the principal pieces being Mendelssohn's Sonata in B flat for pianoforte and violoncello, and Goetz's Trio in G minor (Op. 1), played by Messrs. Thomas J. Hammond and Claude Harrison, with the addition of Mr. Henry Curtis as violinist in the trio. The latter work has not been heard in Melbourne for some time, and its performance gave great pleasure to the audience, by whom it was greatly applauded. Miss Charlotte Stokes was heard in Beethoven's Variations in F (Op. 34), and Mr. C. Blanchard sang with acceptance English songs by Shield, Dibdin, and Mellor.

PAISLEY.—Fully 20,000 people are said to have assembled on the Braes of Gleniffer on the 5th ult., the occasion of the open-air concert to celebrate the Tannahill anniversary and to raise money for the building fund of the Paisley new Infirmary, whereby about £300 was obtained. Mr. James Barr, conductor of the Choral Union, directed the performance in this romantic spot, and native hearts were thrilled by the renderings of songs by Burns, Tannahill, and other worthy Scots. The band and pipers of the 1st Battalion Argyll and Sutherland Highlanders, under the conductorship of Mr. M. Hill, added to the attraction of this great gathering.

SCARBOROUGH.—Mr. George T. Patman's concert at the old Town Hall, on May 28, proved an attractive function. The concert-giver, who played selections from Schumann and Chopin with much acceptance, was ably assisted by Miss Adelaide Lambe, Mr. J. B. Smith (vocalists), Miss Alderson-Smith (violoncello), Mr. W. H. Cass (violin), Miss Zoé Mercier (pianoforte), and Miss Darwin's mandoline and guitar band.

TRURO.—The annual festival of Truro Diocesan Choral Union took place in the Cathedral on the 15th ult., and was quite as successful as any which have preceded it. The beautiful evening service in F, by Dr. C. H. Lloyd, precentor of Eton, was rendered with precision and taste. But the feature of the festival was undoubtedly the magnificent anthem of Sir J. Stainer, "Awake, awake, put on thy strength, O Zion," one of the composer's finest works, which, in spite of manifest difficulties, was most effectively done. The united choirs, numbering 750 voices, were under the able conductorship of Dr. Monk, of the Cathedral, with Revs. W. M. la Touche, of Phillack, and W. W. Bickford, of Treslothan, as sub-conductors. Mr. Ernest Hawke, of Truro, presided at the organ.

WELLS.—The festival of the Bath and Wells Diocesan Choral Association was held in the Cathedral on the 17th ult., when the united choirs numbered 766 voices. The processional hymn was "God of Abraham praise," and when the choirs had taken their places "God save the Queen" was sung in unison with splendid effect. Garrett's evening service was followed by Stainer's "O clap your hands," which proved to be a great achievement, being sung with a confidence that was very gratifying. The solos, by Cathedral choristers, Messrs. Burrell and Sharman, were exquisitely sung. Mr. Percy C. Buck, organist of the Cathedral, ably presided at his instrument.

ORGAN APPOINTMENTS.—Mr. Alfred J. Miller, Organist and Choirmaster to St. George the Martyr, Queen Square. —Mr. E. W. Baker, Organist and Choirmaster to St. Michael and All Angels', Halton, Tring. —Mr. Oswald S. Spark, Organist and Choirmaster to St. Michael's

Church, Worcester.—Mr. Thomas Hogg, Organist and Choirmaster to St. Paul's Church, Blackpool.—Mr. E. W. Bristow, to Emmanuel Church, Harrow Road, Paddington.—Mr. George C. Richardson, Organist and Choirmaster to St. Augustine's, Highbury.—Mr. W. E. Sanderson, Organist and Choirmaster to St. Stephen's, Walthamstow.

CHOIR APPOINTMENT.—Mr. Percy C. Miller (Solo Alto) to Essex Church, Kensington.

DURING THE LAST MONTH.

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" III.—Male Voice Choirs of 30 to 70 Voices	£20	£10
" IV.—Female Voice Choirs of 30 to 70 Voices	£20	£10
" V.—Elementary School Choirs of not more than 70 Voices	£10	£5
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Just Published.

Produced at the Philharmonic Society's Concert, Queen's Hall,
June 17, 1897.

THE DREAM OF ENDYMION

SCENA FOR TENOR

WORDS BY

J. BENNETT

MUSIC BY

FREDERIC H. COWEN.

Vocal Score, price Two Shillings and Sixpence.

THE TIMES.

Mr. Cowen has found in a famous passage of Keats's "Endymion" his inspiration for a wholly successful tenor scena called "The Dream of Endymion," in which the grace for which he has long been famous is prominent from beginning to end. The work is full of imagination, and what may be called the leading theme, taken as representative of the object of Endymion's adoration, is of late given us nothing of equal charm, nor anything so grateful to the singer.

STANDARD.

A new scena for tenor voice, "The Dream of Endymion," by Mr. F. H. Cowen, won cordial approbation. The eloquent words have received a noble setting, and the piece received the fullest justice from Mr. Ben Davies.

MORNING POST.

"The Dream of Endymion" is a fanciful composition in Mr. Cowen's best style, effectively written for the voice, and admirably orchestrated. It was beautifully sung by Mr. Ben Davies, who shared with the composer the loud applause that greeted the conclusion of the work.

DAILY NEWS.

Mr. Cowen, both from a melodic and a dramatic point of view, has given us of his best.

DAILY CHRONICLE.

Mr. Cowen must be credited with a melodious and tasteful work, in the interpretation of which Mr. Ben Davies was eminently successful.

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EDWARD GERMAN.

String Parts, Five Shillings and Sixpence.
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THE TIMES.

Beyond the essentially English style of his "English Fantasia," as it is also called, Mr. Edward German has introduced nothing that is not original, so that there is no reason why the charming work should not be heard frequently after this year's festival is over. It well deserves a place in the regular repertory of English compositions, for it is most vigorous and spontaneous. The workmanship of all three movements is admirable, and the thematic material happily invented. The composer, who conducted, was recalled twice at the close.

STANDARD.

There is considerable Wagnerian feeling in this rather rhapsodical work, which is alternately warlike and peaceful in manner. The Fantasia, which is, unquestionably, very clever, was warmly received.

MORNING POST.

In writing his Fantasia Mr. German has evidently had Wagner's "Kaisermarsch" in his mind, and has striven to produce a sort of British equivalent to that gorgeous musical glorification of the German Empire. He has not made use of any national melodies, but has preferred to rely upon his own inspiration. The scoring is extremely clever, although the percussion instruments are somewhat unduly prominent. Very quaint is the second section, with its solo for the cor anglais.

DAILY CHRONICLE.

The "English Fantasia" is bright and spirited, thoroughly national in character, and very effectively scored. The audience were so pleased with it that they twice recalled the composer.

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Royal Albert Hall, May 6, 1897.

THE FLAG OF ENGLAND

BALLAD

FOR SOPRANO SOLO, CHORUS, AND ORCHESTRA

The Words by RUDYARD KIPLING

THE MUSIC BY

SIR J. FREDERICK BRIDGE.

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Tonic Sol-fa, gd. Words only, 12s. 6d. per 100. String Parts, 4s. 6d. Wind Parts and Full Score, MS.

THE TIMES.

The vocal writing is decidedly effective. The work is undeniably above the average of "occasional" compositions, and is indeed worthy to rank with the composer's best efforts.

DAILY TELEGRAPH.

Dr. Bridge was well advised in selecting the poem as a text for his Jubilee Song. Good judgment equally appears in the musical treatment. Manifestly a work designed for the purpose here in view should be distinguished by features which recommend it to popular taste and feeling—that is to say, it should be tuneful, rhythmical, and simple. These are precisely the qualities that recommend the work under notice, and they are quite compatible with a large measure of picturesque effect and varied expression. . . . The picturesque poem and its happy setting, so full of spirit and fitness, at once pleased the public. The performance was indeed excellent, making quite justifiable the "ovation" promptly tendered to the principal singer and the composer-conductor. Dr. Bridge was thrice called to the platform.

STANDARD.

It opens with a martial figure on the dominant of F major, and this is heard again and again throughout the brief work. The "Winds of the World" are to declare "What is the Flag of England?" and they perform their task, Professor Bridge's music well illustrating, with all requisite variety of effect and musicianly feeling, the contrasts between the soft southern zephyrs and the wild north-easter. In the final section the vocal forces, including the soprano soloist, are divided into nine parts, and the climax is as stirring as it is musicianly instructive. The "Flag of England" is certain to prove popular with choral societies, for Professor Bridge's music is grateful for the voices, and the words are not more applicable to this than to any other year, being patriotic in a general sense.

DAILY NEWS.

The music, strictly choral, is of a descriptive character, admirably suited to the dramatic lines, while in the song of the South Wind, the soprano soloist (last night, Madame Albani) has a melodious solo supported by the female chorus, and the whole closes with a short but massive double chorus. The choir had evidently taken the greatest interest in the music of their chief, and the performance was well worthy the fame of our leading choral society. Four times was Professor Bridge called to the platform.

MORNING POST.

The finest portion of the work is undoubtedly the illustration of the words of the North Wind, and the music here attains very great expressive power, particularly in the setting of the line "And they died, but the flag of England blew free ere the spirit passed." . . . No little of the success of the work is due to the effectiveness of the scoring, which is always picturesque, and often most suggestive of the spirit of the text. . . . Few new works have had a more hearty reception.

DAILY CHRONICLE.

It may at once be said that the composer has thoroughly caught the spirit of the stirring and picturesque poem. . . . It is a thoroughly musicianlike production, and of its effectiveness there can be no question. That it will speedily be in demand by choral societies is certain, for it is marked by a freshness and energy not always apparent in compositions of this description. The large force of brass and percussion employed last night is not absolutely necessary to do justice to a work that has far more valid claims to attention than is indicated by liberal orchestral adjuncts. The choralists did their very best for their conductor's latest production, and the result was a great success.

DAILY GRAPHIC.

The recurrent themes are marked by breadth and simplicity rather than distinction or nobility, but some of the episodes, notably the setting of the splendid lines "Never the lotus closes, never the wild fowl wake, But a soul goes out on the East wind that died for England's sake"—are decidedly happy. The work was finely performed and was received with great enthusiasm.

PALL MALL GAZETTE.

The setting has spirit, intelligence, and a fine literary instinct. It has movement and spirit; it is, on the whole, well scored, and if it does not ever touch you into any sudden surprise of beauty—which is, let it fairly be said, the final test of great art—it is at all events sound, musicianly and inspiring, and not unworthy of the poem.

WESTMINSTER GAZETTE.

Dr. Bridge is to be cordially congratulated upon his capital setting of Rudyard Kipling's fine ballad "The Flag of England." It was no light undertaking, indeed, to find the musical equivalent of Mr. Kipling's noble and stirring verses; but Dr. Bridge may certainly be felicitated upon the fashion in which he has accomplished his task. The utterances of the rough North wind, anon of the languorous southern breezes, and so on, he has illustrated with much picturesque and effective scoring. The work was admirably performed, and was received with the utmost enthusiasm by a very large audience.

GLOBE.

The composer has evidently put forth all his strength in setting the fine verses of the poem. . . . His music is always vigorous and full of spirit, and every bar shows the intelligence of a thorough musician. In his setting of the fine lines beginning "Never the lotus closes," Dr. Bridge has succeeded in catching some of the paths of the poem; this passage was perhaps the best of a work in which, if space allowed, there would be much to praise at length.

ATHENÆUM.

This brief and invigorating cantata, written for soprano solo, chorus, and orchestra, will certainly be popular for years, as it is impressive in effect and not by any means difficult, though the music is as varied in style as it is energetic.

SUNDAY TIMES.

Dr. Bridge could have adopted no more fitting model for a work of this description than Stanford's "Revenge," the popularity of which it ought certainly to rival for a time at any rate. The music is full of rhythmical energy, and its tuneful swing catches the ear forthwith.

WEEKLY DISPATCH.

Dr. Bridge's setting of Rudyard Kipling's stirring ballad, "The Flag of England," was an immense success, and the composer was recalled time after time to the orchestra to bow his acknowledgments.

WORLD.

I venture to say that this musical ballad will win wide success, and that the choral societies of the two Isles will fall upon it with one accord. They can't do better.

TRUTH.

Professor Bridge's setting of "The Flag of England" quite roused the Albert Hall audience to enthusiasm.

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praise thy God, O Zi - on, praise the Lord, praise the Lord, praise thy God, O

praise thy God, O Zi - on, praise the Lord, praise the Lord, praise thy God, O

praise thy God, O Zi - on, praise the Lord, praise the Lord, praise thy God, O

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First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Zi - on, praise the Lord, O Je - ru - sa - lem, praise thy God, O Zi - on, praise". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of the musical score. The lyrics continue: "thy God, . . . O Zi - on. For He hath made fast the". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

Third system of the musical score. The lyrics are: "bars . . of thy gates, and hath bless - ed thy chil - dren with - in thee,". This system includes dynamic markings: *pp* (pianissimo) for the vocal parts and *ppp* (pianississimo) for the piano accompaniment. The piano part concludes with the instruction "senza Ped." (without pedal). Below the system is the page number (4).

He hath made fast the bars . . of thy gates, and hath bless - ed thy
 He hath made fast the bars . . of thy gates, and hath bless - ed thy
 He hath made fast the bars . . of thy gates, and hath bless - ed thy
 He hath made fast the bars . . of thy gates, and hath bless - ed thy
 chil - dren with - in thee, Praise the Lord, O Je - ru - sa - lem,
 chil - dren with - in thee, Praise the Lord, O Je - ru - sa - lem,
 chil - dren with - in thee, Praise the Lord, O Je - ru - sa - lem,
 chil - dren with - in thee, Praise the Lord, O Je - ru - sa - lem,
 praise thy God, O Zi - en, praise . . thy God, . . O Zi - on.
 praise thy God, O Zi - on, praise thy God, . . O Zi - on.
 praise thy God, O Zi - on, praise . . thy God, . . O Zi - on.
 praise thy God, O Zi - on, praise . . thy God, . . O Zi - on.

f *pp* *ppp*
Ped. *senza Ped.*
f *Ped.*

SOPRANO, ALTO OR BARITONE SOLO (OR ALL THE SOPRANOS).
With feeling.

Andante.

The Lord is . . gra - cious, and

Andante.

full of com - pas - sion, slow . . to an - ger, and of great . . . good - ness. The

pp

Lord is good, is good to all, and His ten - der mer - cies, His

ppp

cres. f rall.

ten - der mer - cies are o - ver all, . . are o - ver all His

colla voce.

Allegro jubilante. **FULL.**

works. All Thy works praise Thee, praise Thee, O Lord,

All Thy works praise Thee, praise Thee, O Lord,

All Thy works praise Thee, praise Thee, O Lord,

All Thy works praise Thee, praise Thee, O Lord,

Allegro jubilante. **f** **ff**

all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give

all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give

all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give

all Thy works praise Thee, praise Thee, O Lord, and Thy saints give thanks, give

thanks un - to Thee, all Thy works praise Thee, all Thy works. . . *rall.*

thanks un - to Thee, all Thy works praise Thee, all Thy works. . . *rall.*

thanks un - to Thee, all Thy works praise Thee, all Thy works. . . *rall.*

thanks un - to Thee, all Thy works praise Thee, all Thy works. . . *rall.*

thanks un - to Thee, all Thy works praise Thee, all Thy works. . . *rall.*

(7)

Moderato.

mf

The val-leys stand so thick with corn, that they laugh and sing,

mf

The val-leys stand so thick with corn, that they laugh and sing,

mf

The

mf

The

Moderato.

p

mf

the

mf

the

val-leys stand so thick with corn, that they laugh and sing, that they laugh and sing, . . .

val-leys stand so thick with corn, that they laugh and sing, they laugh and sing,

val-leys stand so thick with corn, that they laugh and sing, the val-leys stand so

val-leys stand so thick with corn, that they laugh and sing, they stand so

they laugh, they laugh and sing, they

they laugh, they sing, they laugh and sing, they stand so

(8)

[illegible]

Tempo maestoso.

Zi - - on, praise the Lord, praise . . . the

Zi - - on, praise the Lord, praise . . . the

Zi - - on, praise the Lord, praise . . . the

Zi - - on, praise the Lord, praise . . . the

Tempo maestoso.

molto sostenuto.

Ped.

Lord. A - - - men.

Lord. A - - - men.

Lord. A - - - men.

Lord. A - - - men.

mf

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